

River Power

(St. Louis)

Paul K. Pratte (PSA)

psa
JOURNAL

Summer Salon . . . Convention Program

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA
VOLUME 23 • NUMBER 8 • AUGUST, 1957

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Leslie A. Dodds, staff photographer, The San Diego Union, San Diego, California

Here is Leslie Dodds' graphic account of a once-in-a-lifetime experience. "On many occasions I have been able to get pictures by being able to change film quickly. Now I have the pictures to prove that it can be done faster than I ever believed possible.

"The Sea Dart explosion occurred during a press showing of three different planes built by Convair. I was armed with a Speed Graphic equipped with a 20 inch lens. I took a picture of the Sea Dart taking off (Photo 1), and watched it disappear into the haze. The Sea Dart was to climb to 4000 feet, make a pass at the crowd and return for a landing. The boatman spotted the plane and I began to track it in my wire view finder. Suddenly the Sea Dart faltered! I fired! (Photo 2). Without taking my

eyes off the plane I changed my Grafmatic, rolled my focal plane shutter, pulled the slide. Boom! The Sea Dart blew into a million pieces (Photo 3). (Movie film of the accident estimates a 1.7 second time interval between pictures 2 and 3). I shot the ball of fire hitting the water (Photo 4) and then snapped the debris falling from the sky (Photo 5). Without the Grafmatic it would not have been possible."

Leslie Dodds' Sea Dart explosion picture won first prize in the California Newspaper Publishers Association contest. It placed second in the California-Nevada Associated Press Contest. Nationally it won third place in Editor and Publisher's contest, third place in NPPA, and first place in Sigma Delta Phi.

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The Editor's Corner

Comes to hand a letter I don't like and I want to share its contents with you so you won't like it either.

Out in San Francisco lives a PSAer who is responsible for the creation of quite a few PSA activities and services. He never wants any credit for his creations. He only wants people to partake without knowing he was in back of getting them started, operating smoothly and turning them over to others to carry through.

The amount of work he has done would smother most anyone else. Yet he has done it while carrying the load of chronic arthritis which made every bodily movement an experience in agony. The few times I have seen him it has been torture for me to watch him sit down, get up or walk. Yet never a word of complaint from him. When delivering a report at a meeting he always insisted on standing to speak his piece over the unanimous objections of every auditor.

He'll want to shoot me for saying this about him but I'll stay out of shooting range because he can probably still handle a gun

as well as when he was a Marine.

You probably know him best for the CD Hospital Project. Karl Baumgaertel.

The irony is that after years of getting PSAers to send him slides for Veteran's Hospitals, of getting clubs to adopt a hospital and carry slide shows and a breath of the outside to those confined, Karl will now know this only from the receiving end.

On October 1 he will cease his activity as Director of the CD Hospital Project and soon after will be admitted as a patient to one of the hospitals he has served so well, not as he says, so they can cure him, but that they can relieve some of the pain he suffers. Five of his joints are now involved.

Karl started his project to help relieve the tedium of years of hospital life for those who had served their country, as he had done. Too many of these men are forgotten and mail call is all too infrequent. Let us all make sure that Karl doesn't suffer from this too. As soon as his new address is available I'll print it in this space for you. Let's still send him slides so he can preview them with his new cronies before he feeds them into the channels he has set up. And a postcard as you travel will not be amiss.—db.

The President Reports

When I was asked to be guest columnist for this issue by President Mel Phegley, my one and only thought was to write about PSA Conventions. I would prefer to direct this editorial to the many PSA members who have not availed themselves of the opportunity to attend PSA Conventions, be they regional or national. Many hundreds of our members have become confirmed convention-goers in the last few years and as a result have become better PSA members. The friendships which result from the personal contacts with people who have the same interests is inestimable in true value. The opportunities to exchange ideas and experiences with others interested in the same specific phases of the photographic hobby can be worth a great deal artistically and financially. The opportunity to attend programs with a "How-To-Do-It" theme, presented by well-known and talented persons in our hobby is a feature of considerable value.

During the year 1957, four regional conventions have been held. Victoria, B. C., Toronto, Ont., Washington, D. C., and the Tidewater in Virginia. All of these regionals attracted many new convention-goers who, in turn, have indicated a sincere interest in future conventions. Many of these first-time attendees will be going to their first national PSA Convention at St. Louis on October 2, 3, 4 and 5, to renew acquaintances and to make ones, to have names turn into faces, and in turn into new friends.

There are many PSA members who subscribe to portfolios in monochrome and to the slide circuits in color, nature and stereo who have never met their fellow members in these groups. At each convention rooms are set aside for these people to get acquainted. If you are one of these, plan to come to St. Louis in October and find out what fine people your fellow PSA members are.

At each convention, the National Program Chairman has the responsibility of presenting new and interesting programs. Let me encourage all members to submit suggestions to your Divisional Program Chairmen for future programs, indicat-

ing subjects which should be covered, and if you know of a person or persons qualified and capable of presenting such programs please furnish the details. Your assistance will be greatly appreciated by the Convention Committee.

The Annual PSA Salon or exhibition is presented at the National Convention each year. Whether your interests are monochrome pictorial, color pictorial, nature monochrome or pictorial, motion picture, stereo or photo-journalism, enter your best work and find out how it compares with that of your fellow exhibitors. If you haven't received an entry form for the St. Louis exhibition, write a brief note or postal card to Mrs. Dorothy Pratte, 5741 Winona Avenue, St. Louis 9, Mo. Do it quickly, because the closing date is September 3rd. All accepted prints, slides and motion pictures will be shown at St. Louis the first week in October.

Incidentally, if you are reading this as a member of a PSA affiliated club but are not a member your-



Earle W. Brown, FPSA
Conventions Vice-President
Guest Columnist

self, you are welcome to attend any PSA Convention, regional or national. There are no "delegates", the doors are open to all interested in photography as a hobby. After you have met PSAers en masse, you may want to become a member in your own right and you can join while there.

The Convention Registration Blank appeared in the last issue and is repeated in this one. Fill it in now before you forget, and send it off. Information about hotel reservations is to be found on the same page. The cost of attending is very small when compared to the gain that will be yours. Permit me to repeat the St. Louis slogan: "Meet Me In St. Looie".

EARLE W. BROWN, FPSA

P.S. Several regional conventions are planned for 1958. Watch the Journal for dates and details, and try to attend the regional in your area.

The Diffuser

To score or not to score

Dear Sir:

This is a gripe but not against PSA. It is more against the PSA-approved exhibitions but I do think PSA might do something about it.

We send our slides to these shows with the hope that the judges will either approve our pictures or help us see what is wrong with them. Our report cards too often come back with just a check mark indicating acceptance of one or two slides. We can't tell by how much they missed, if we should try again.

Mrs. Frank E. Jones

Kansas

- The task of the judges is to pick a

show. Some shows, where the manpower is available (and it takes a lot) and the desire is there, do mark scores. Many shows do not score, they use the "In-Out-Hold" system. Reporting this through a few runs would make for a complicated form, not a postcard.

One solution to this problem might be the Slide Study Groups. Again, if enough CD members asked for it, and manpower is at hand, a personalized slide analysis service might be set up. Why not write your Division Chairman about that? But even this would not be infallible, it would still depend on the particular combination of judges.

That Customs fee again!

Dear Sir:

I enclose a wrapper from a set of slides just back from Chile. Note the rubber-stamped "Postage Due" charge of 15 cents.

This happens quite often and although the charge is nominal I don't like to feel I'm being "took". Is it peculiar to our post office or does it happen elsewhere?

Wm. L. Van Allen

Oregon

- You're not being took, Bill. This is a Customs inspection fee which the PO collects for the Bureau of Customs. It is levied on all kinds of mail, not just color slides and it cannot be prepaid by the shipper.

Mount size

Dear Don:

A related problem, which I did not mention in my recent Journal article, is that of mount size. Why should salons insist on the 16x20 mount? Why not adopt a smaller standard size for those who don't make them big? I would suggest 12x15 as a good second size. It is good for mounting the 11x14 prints so popular in club competitions and would certainly reduce costs.

Eugene Kibbe, APSA

California

Dear Don:

If photography is Art, can we in good conscience demand any standardization in mount size? An artist should have the right to say how large his picture should be, what its proportions should be, and how it should be mounted.

Some people will be afraid to submit a small print or one of unconventional shape. But why?

Urban M. Allen

Hawaii

- I've always wondered why a paper cutter should limit the shape of a print. If you could see a paper catalog of 30 years back you would find sizes varying by as little as a quarter inch. Simplification has resulted in today's standard print sizes, but why is the print maker limited to those? In one show I judged recently we had a triangular print and a long, narrow landscape. The shape fit in both cases and both prints were accepted. You'll even find square prints accepted, when the square format is right.

Wu's revolution

Dear Don:

Francis Wu's article completely exposes the mass-production tendency which motivates too many exhibitors. The premium seems to be astronomical figures rather than contemporary artistic endeavor.

The idea of making it somewhat easier to run up big figures which, by the law of diminishing returns, becomes less important to genuinely interested photographers, has little appeal to me.

Alfred C. Schwartz, APSA

New York

- In 1956 Who's Who, Al stood number 20 in b&w with 130 acceptances in 59 shows, 80 slides in 40 shows. In 1957 he had 84 in 35, standing 51 in b&w. In color he had 62 slides in 30. During 1957 he is taking a sabbatical from exhibiting

(See Letters, page 47)



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Photography on TV

I had the pleasure of tuning in to TV Station WATV, Newark, N. J. recently to catch Susan Sherman, APSA, on the program "Woman's Work" sponsored by the Home Economics Extension Service of the State of New Jersey. Susan spoke on the "How's and Why's of Vacation Picturing" and exhibited some of her own pictures to help illustrate.

Having become pretty fed up with the type of programs presented on TV, it was a pleasure to watch and listen to this talented personality. It was good publicity for PSA, MCCC and camera clubs in general, since in TV Guide, Mrs. Sherman was listed as a member of PSA and MCCC and she made sure that during the interview both of these organizations were mentioned.

Photo-Essay Workshop

As a service to the members of the Greater Washington (DC) CCC affiliates, there has been established a Photo-Essay Workshop the first session of which will be held in October.

The purposes of the Workshop are to provide encouragement to photographers to make travelogues and other types of photo-essays, give assistance and advice on the preparation of photo-essays, and urge photographers to show their work to camera clubs, and to persons in hospitals or charitable institutions.

National PSA Convention Program Chairman, Commander Jack Kenner, USN, APSA, winner of the Wightman Award in CD's First International Travel Slide Set Competition, has been appointed Director of the Workshop.

N.Y. Clubs Take Part In VSP Programs

Local camera club groups are currently participating in Volunteer Service Photographers' Hospital Slide Programs recently organized by VSP's Walter Goldsmith and Mrs. Paul Gibbs, the latter also secretary of the organization devoted to bringing all phases of photography to the hospitalized and handicapped.

Earlier this year a VSP Committee was formed by members of the N. Y. Stereo Club. Marjorie Price as Chairman for MSC, Mr. Goldsmith as adviser, and VSP's Antoinette Gibbs to book the stereo shows at the hospitals. Showings have numbered seventeen in as many hospitals since March.

The New York Color Slide Club's recent International Salon toured several hospitals on VSP's circuit for a second year, under the direction of Frederic B. Shaw, exhibit chairman for the Eighth New York International. Russel Myerly started the ball rolling last year when he was chairman of the Seventh N.Y.

These annual visits by members of NYCSC Any camera clubs interested in participating in VSP's programs may contact Mrs. Paul W. Gibbs, VSP Headquarters, 113 West 57th Street, New York.

Marietta Photo. Society

Some time back I told you of the Friendship Roundup planned by the Marietta PS, of Ohio. I now understand it is being postponed until May, 1958. Eastern Zone Director, Henry C. Miner, APSA, is to be the featured lecturer.

Equitable Life CC (NY)

For the second year in a row the Equitable Life CC won the Business CC Ass'n Club Trophy. Three well known PSAers were the judges for this contest, Conrad Falkiewicz, APSA, Edward C. Wilson, APSA, & Dr. J. N. Levenson. The Business CC ASS'N are recent affiliates with PSA and their President is Edmund V. Mayer, Director, PSA Camera Club Print Circuits.

Metropolitan CCC

Inwood CC are the winners of the MCCC Inter-club color slide competitions in Class A, close behind in second place is New York Color. Club of the Year in class B is New York Color with Rockefeller-Penn YMCA a close second. Both clubs will receive their trophies at the Annual Awards Dinner of MCCC on Nov. 2, 1957.

Tripod CC (Ohio)

Del Rust writes me to tell me that the Tripod CC is making plans to have a International Exhibition next year. The highlight of the programs for the next six months will occur on Sept. 26th when Rev. Boyd Little, APSA, will lecture before members and guests. This program is under the direction of PSA's NLP.

Del also tells me that the first 25 prints from this year's Print of the Year contest will be used to make up a traveling show to be exchanged with other clubs for the next year.

A Record?

Your editor wonders if he has not set some sort of a record by being one of the judges for five different annual competitions.

My first judging was at Stamford CC for the Print of the Year, then to Inwood CC for Print and Slide of the Year, next came Great Neck CCC for Slide of the Year followed by PPA's Print and Slide and finally in my own back yard to Englewood CC (NJ) for Print and Slide of the Year, all five clubs are members of PSA.

I wonder how many of you have ever been asked to pick the best print or slide from the finest prints and slides you have ever seen? Believe me when I say this is one of the hardest judgments imaginable. I am looking forward to the day when ALL clubs will abolish this contest. How much better it would be if we were to select a percentage of the entries as Honor prints and slides and also Honorable mention. Englewood CC did just that and even then it was tough judging.

When excellent pictures are placed before a panel of judges and all are of equal merit, there is only one answer and that is what the judge likes. In a regular monthly competition it is a little different since we are not looking at the pick of a year's work, and we can usually select without sentiment, but even then most clubs are not selecting a print or slide of the month, so WHY a print or slide of the year? Amen.

Memphis Pictorialists

In recent weeks the Pictorialists have lost two of their members, Dr. Milton Adams, a member of long standing and Dr. James Brockman, one of the most active members. Both men died of heart disease. The club mourns their passing and the members wish to express their sympathy to Mrs. Adams and Mrs. Brockman and their children.

Memphis Pictorialists, during the past year or more, have assigned a date for each member to have charge of the club program. These dates have been assigned in alphabetical order and the nature of the program has been left entirely to the responsible person's discretion.

Okmulgee CC

Ben Thorman, of the Okmulgee CC's recently took his club on a trip into the Northwest part of the U.S.A. via an exhibition of slides illustrating the beauties of Yellowstone Park and the Black Hills of the Dakotas. Ben supplied his commentary. The same evening, Bob Yentz presented his slide show on Japan, covering the country in a thorough fashion. Okmulgee's June meeting was the last one until September 12. The meeting will feature a barbecue by Ben Thorman and his committee.

Chicago Color CC

Jack Horner, last year's chairman of the Chicago Color CC's International Color Show has left Chicago, having retired from his position at the First National Bank in Chicago. He leaves with the best wishes of all who know and admire him. He has always been an expert in his occupation and an inspiration to members of Chicago CC. He will live in Boise, Idaho and was presented a fine new Kine-Exacta with copying attachment by the club.

GSCCC

A PSA Regional convention will be sponsored by the GSCCC in June 1958, according to word received from Scott M. McCarty, publicity chairman of the meeting. The convention will be held in the vicinity of Sulphur, Louisiana, details to be decided at a later date.

The GSCC 1957 annual convention will be held in New Orleans on October 18, 19 and 20. Convention chairman is A.J. Rybiski, Jr. of Lake Charles, La. Working with him in preparing the program and entertainment is James J. Ganucheau of New Orleans, Vice-President of the Council.

Woodlawn CC

The Woodlawn CC, of San Antonio, Texas, is now publishing a very attractive club bulletin which is called the "Woodlawn Flash". The front cover shows abundant evidence of hand work on a mimeographic stencil. This club now has an enrollment of 34 paid-up members and 23 to 26 of them attend the meetings regularly. The bulletin goes on to say that "Not only are they present at the meeting, but they take an active part bringing prints or slides and taking their turns at providing refreshments. The dues are \$3.00 per year or \$4.50 per couple per year. It appears that this club has discovered the "Ten Good Ways

to Kill an Organization" and learned to avoid practicing the "rules" which are as follows: 1. Join and be proud that you are a member, but never attend a meeting. 2. If you go, always be late. The others will wait for you. 3. The weather is a good excuse—too hot or too cold. You can arrange this to suit your own taste. 4. Never accept an office. Let George do it. It is a lot easier to criticize what the others are doing. 5. The cliques are running the show! So why should you bother about it? 6. Do not express your opinion on organizational matters; someone else can handle that, but have a lot to say after it is over. This will help a lot. 7. Be a member and get the benefits, but always be delinquent with your dues. The secretary has nothing to do but send you statements. 8. Never serve on a committee. You just don't have time, and besides someone else will get it done. Don't forget to criticize their efforts. 9. Never praise your organization. Be a wise guy, a critic. People will listen to your complaints and probably agree with you! 10. Who is this guy to tell me what to do or offer suggestions! I make twice as much money as he does and I am a lot smarter. Convince yourself of that fact. It will help you destroy a lot of things that are good.

Oklahoma CC

Selma Williamson, of Oklahoma CC, has begun entering the International Salons only recently. One of her first victories was the placing of three of her four slides entered in the show. This was wonderful enough but two of the three accepted slides were awarded honorable mentions. Mrs. J.A. Bush writes in Hypo Check, the club's well prepared bulletin, "We would like to think that the workshop encouraged Selma to enter salons." Well, Mayme, there isn't any doubt about that in this editor's opinion!

**Mid-Westerners Really Go West—
To Hawaiian Islands**

Hula dancers provide a lens-ful for these PSAers and officers of PSA camera clubs in Indianapolis, Indiana, on a recent visit to Hawaii, where they were guests at a shoot conducted by the Rainbow Camera Club. Left to right, they are Richard C. Lennox and Mrs. Lennox, Mrs. M. W. Pangborn, Miss Grace M. Custer (tour leader), Mr. Pangborn, Mrs. L. F. Hellmann, Mr. Hellmann, W. W. Houppert and Mrs. Houppert. Picture was taken in the exotic Foster Gardens, a Honolulu showplace of rare plants imported from all over the Pacific.—Urban M. Allen

Always carry your Directory
In Hawaii, let them know you're coming

PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



MEMBER
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Actual
Size



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Prices

No. 5 ... \$3.25 No. 9 ... \$3.75
No. 7 ... 3.50 No. 12 ... 4.25

How To Order:

Send your order with check or money order to Headquarters. Shipment will be made from stock.

Photographic Society of America
2005 Walnut St.,
Philadelphia 3, Penna.

MEMBERSHIP PIN



The PSA emblem in gold and blue enamel is furnished in two styles, a pin back for the ladies and a lapel button for the men. Every PSA member should wear one of these so he is always known to other members. Many members have two, a lapel button for dress-up occasions and a pin-back for sports wear and camera togs. Sold only to PSA members. Specify style when placing your order.

\$2.00
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Western Zone News

Editor A. H. Hilton, APSA
Route 3, Box 828, Porterville, Calif.

PSA Spring Round-Up

Many programs of interest were presented at the PSA Spring Roundup, Huntington Hotel, Pasadena, in June. Beginning at 10:00 a.m. the Pictorial and Technical Divisions presented "Approach to Portraiture" by Albert Duval, ARPS and "Legal Photography" by Paul Baker of the L.A. Police Department. The Color Division presented "Multiple Exposures" by Kenneth K. Rinker, the Nature program was "Tips on Flower Photography" by Clinton Bryant, and in Stereo the program was "Along the Gold Dust Trail" by Richard F. Oden. After the noon luncheon the Photo Journalists presented an inspiring lecture by Earl Theisen of Look Magazine called "The Language of Pictures". Future Roundups will be October 27th and February 16th.

South West Photorama

The 1957 Photorama, sponsored by the Southern California Association of Camera Clubs, was held in Balboa Park, San Diego recently. Photographers began showing up at the event as early as 9:00 a.m. and by the time the day was over, an estimated 3000 photographers had attended the event, and the 150 models who were in attendance had been photographed thousands of times. Because of the rain, the sets and scenes were set up inside the Conference Building during the morning hours but as the weather cleared, the photographers and models moved to the outdoor settings available. Concurrent with the "main event", a slide show and a movie were shown. Also in the conference building were exhibits of photographs donated by various organizations.

As a climax to the Photorama event, a beauty contest was held to elect a Miss Photorama of 1957 and a Miss Balboa Park of 1957. John Cates reporting.

News from the Northwest

Members of the Downtown YMCA held an outing at Richmond Beach.

Mixing business with pleasure, the Continental CC elected new officers during their annual banquet at the Windsor Hotel in Seattle. Steel guitars and hula rhythms lent a soft motif to the occasion.

The "Short Exposures" of the f67 CC is going places since its recent inception. A monthly biographical sketch of each member of the club is promised. Not only does this introduce a name, but tells more about a person than would normally be divulged during casual talks at a club meeting.

Austin Seth of the Seattle Photographic Society was chosen to manage the 1957 Western Hotels' Photo Contest. Last year his photos won him top prize in this contest.

Joe Marshall, another outstanding constituent of the Society has had his work on the covers of the Rotogravure Section of the Times and along with Austin Seth has presented picture series in that magazine. With all their photographic successes, they remain "Good Joes" to help their fellow photographers. Phil Brassine reporting.

Helen Manzer comes to the West

A real photographic treat was enjoyed

by members of Inland Empire camera clubs when Helen Manzer presented her lecture entitled "THE INS AND THE OUTS OF THE EXHIBITIONS" in Spokane recently. Sponsored by the Spokane Camera Club, the lecture was attended by representatives of the following clubs: Lewis & Clark Camera Club of Lewiston, Idaho; Coeur d'Alene Camera Club of Coeur d'Alene, Idaho; Boundary County Camera Club of Bonners Ferry, Idaho, (driving 110 miles); Sandpoint Camera Club of Sandpoint, Idaho; Ritzville Camera Club of Ritzville, Washington; Colville Camera Club of Colville, Washington; and the Spokane Valley Camera Club. A delightful social hour with coffee and cookies served by Spokane Camera Club's Color Clique followed the slide show. Helen also gave her lecture at Seattle and Tacoma, Washington, San Jose and Porterville, Calif. Irene E. Dye reporting.

Along the Oregon Trail

The months just past have been busy ones for the Forest Grove Camera Club. First came the 2nd Oregon Trail International Color Exhibition, also presented in Hillsboro and Portland Oregon and the 2nd Annual Color Slide Exhibit for the Club, which was presented at the Regional at Victoria, B.C. Twelve of the Club members attended the Regional, presenting "Around the Clock" for the Sunday Afternoon program. This program was also shown at The Dalles, Oregon.

The Forest Grove Club had the job of judging the class AAA Color slide contest for Camera Clubs, and won second place in AA Class. Also scored more salon acceptances than other clubs of the Northwest this year. They are now planning the annual Oregon PSA Field trip to the Oregon Coast in early September. Charles W. Getzender, APSA, reporting.

PSA Day

September 17th will be PSA Day at the Los Angeles County Fair at Pomona, Western Zone Director Floyd Evans announces. All PSAers are urged to attend that day if possible.



International Exchange Exhibits

Miss Mary K. Wing, Chairman of International Exchange Exhibits of PSA has released a list of the shows available for borrowing during the coming year. Several of the shows have been divided and assigned to different zones so that a broader selection is available to all clubs.

Available in the Eastern Zone from Mrs. Elizabeth Plumer, New Castle, N.H., the distributor, are: Royal of Great Britain; Italy, 2-man show; Hong Kong #4; New Zealand #1; Bermuda #1; Argentina—Pedro Otero—comments by Ray Miess, FPSA; Francis Wu #4.

Available in the Central Zone from W. H. Shorey, APSA, 801 Putnam Bldg., Davenport, Iowa, the distributor, are: Poland #1-B, comments by Earle Brown, FPSA; Mexico #2, comments by Charles Wilson, APSA; Finland #1; Cuba #1; Denmark #3, comments by Robert Nyquist; Japan #2.

Available in the Western Zone from Mrs. LaVert B. Hendricks, 2264 5th Ave., San Diego 3, Calif., the distributor, are: Daisy Wu #1; Poland #1-A, comments by Shirley Hall, FPSA; Jorge Figueroa; France #1-B; India, Niharika, comments by Wm. M. Rowland and Mary K. Wing; Hawaii #1.

South of the Border

Editor: J. L. Zakany
V. Carranza 69, Mexico, D. F.

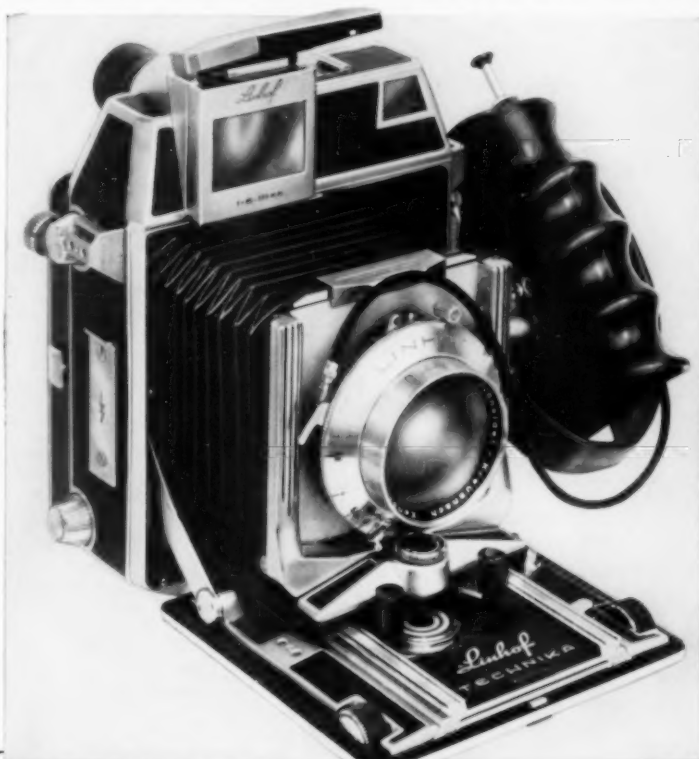
Top Latin-American Exhibitors In 1956

Who's Who in the May Journal shows Brazil led Latin America in B. & W. with 484 acceptances, followed by Argentina, 181; Cuba, 89; & Chile, 73. Individually, Pedro Calheiros of Brazil led with 137 (17th in world standings), followed by Alejandro Wolk of Argentina, 42. Mexico led Latin America easily in slides with 141 in color (4th behind U. S. A., Canada & England); 37 in Stereo (2nd behind U. S. A.); and 8 in Nature. Individually J. L. Zakany led Latin Americans in Stereo with 24 (14th place in Tops in Stereo & 1st outside U. S. A.); 8 in Nature; and 68 in Color (51st in world standings) followed by R. Cacheaux, APSA, 24; Luis Zarabozo, 19; and A. Ollé Vilar, 16; all from Mexico.

Mexico

A. Ollé Vilar, ACFM, has been recognized as a One Star international exhibitor by PSA's Color Division. Mr. & Mrs. Jerome Koch, PSAers from Auburn, Calif., members of Placer & Sierra CCs of Auburn and Sacramento (he for 3 yrs. Chairman of Mother Lode International Exhibit,) travelled to Mexico City in a trailer, down the Pacific Coast Hwy. They were introduced to the membership at the June monthly meeting of CFM, and joined the month's photo tour to the town of Almoloya del Río. 9 CFM slide makers: L. Zarabozo, M. Ampudia, APSA, Bertil Muntzing, J. L. Zakany, A. Pulido Islas, E. Segarra, Angel de Moya, FPSA, Hon. PSA, A. Ollé Vilar and Carlos (See South, page 46)

NEW ADVENTURES In Photography For The ADVANCED AMATEUR



New! Linhof QUICK CHANGE BACK SUPER TECHNICA 23

The new Linhof Super Technika 23 is designed for the advanced photographer who demands the ultimate in a $2\frac{1}{4} \times 2\frac{1}{4}$ / $2\frac{1}{4} \times 3\frac{1}{4}$ camera. Truly, no other camera of this efficient format offers such outstanding advantages. Fast and convenient coupled rangefinder-focusing embraces a wide variety of instantly interchangeable normal, wide-angle, and telephoto lenses for spot news, travel, sports.

For the more exacting tasks of fine pictorial work, as well as for architectural, industrial, or scientific photography, the new Linhof '23' provides the added assurance of ground-glass viewing and focusing; perspective correction through swings and tilts; triple extension bellows and many other professional features indispensable for finest results.

What's more, the new Quick-Change Back permits instant change-over from one film to another, from cut film or plate to film packs, film magazines, or Linhof Rollex $2\frac{1}{4} \times 2\frac{1}{4}$ and $2\frac{1}{4} \times 3\frac{1}{4}$ roll film holders with automatic film spacing. The new Linhof Super Technika 23 is \$389.50, less lens. Complete camera-and-lens outfits from \$444.45. New palm-hugging Anatomical Grip \$34.95

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Canadiana

Editor: Rex Frost, FPSA
37 Bloor St., W., Toronto

Canadians Place

A new PSA club, Photochromatic Club of Sarnia, scored two honorable mentions in the Color Division's Club Slide Competition. That's getting off to a good start.

In Class AAA, the Color Photo Guild of the Maritimes finished the season in 16th place. Montreal picked off an HM in Class B but wound up as No. 30. New Westminster topped the Canadian list by winding up 7th. Chatham CC in Class AA won 9 points in June, 213 for the season and 13th place.

More Canadian clubs should wise up to the fun of this PSA activity and write Smith MacMullin (address on last page) for entry forms. Forms due in August, so hurry.

PSAers Judge

PSAer Wm. Wood of the Nova Scotia Museum of Science, Halifax, has tapped several PSAers to judge the 3rd Halifax color show. Judging pictorial color will be Len Chatwin, Adolf Vignale and David Whitman. Adolf will also serve on the nature jury.

Canadian Who's Who

Harry Waddle, Port Dover, former president of Hamilton CC has again been named Canada's most prolific exhibitor of black and white prints in the international salons. This is Harry's seventh consecutive winning of the title.

Jim McVie, Victoria, B.C., was runner up for the honor. Zone director Wally Wood, Montreal CC placed third in the national salon listings.

Clifford Pugh, past pres. Toronto CC took first place honors among Canadians entered in international color slide exhibitions, and also No. 2 place in the nature shows. This dual accomplishment rates him Canada's most successful color slide showman last year, thus duplicating his performance of 1955.

Adolf Vignale, Toronto CC, was second in pictorial color slide ratings.

Mary Ferguson, Toronto Guild for Color photography, topped all Canadians in nature slide exhibitions during 1956.

A comparison of the rate of acceptances in black and white salons between Canadian and U.S. listings in Who's Who, shows Arthur Underwood, Rochester, 2.93 prints per salon; Aubrey Bodine, Baltimore, 2.89; Boris Dobro, Santa Barbara 2.81; Wellington Lee, N.Y. 2.3; Frank Heller, Okla. 2.2; Harry Waddle, Pt. Dover, Ont. 2.6; Rex Frost, Toronto 2.8; Jim McVie, Victoria 2.45; Nick Ochotta, Edmonton, 2.27 prints per salon exhibited, during 1956.

Toronto Regional Convention

Toronto's Royal York Hotel housed a smaller than expected, but exceptionally intimate group of PSAers at the Toronto Regional, the week end of May 24-5-6.

Some 30 visitors came from nearby U.S. points, including Conventions V.P. Earle Brown, Executive V.P. V.E. Shimanski, Art Underwood, Paul Wolf, Barton King and

several other American friends.

Montreal supplied a contingent of six. Balance came mostly from Toronto and other points in Ontario.

Particularly popular in the programming was Earle W. Brown's "Big, Blue and Glossy" demonstration; glassware photography by Niagara Falls' Barton King, and the talk by Toronto's Ralph Presgrave on nature in color.

120 attended the Saturday night banquet under chairmanship of Dr. Ted Amsden. Nick Morant, public relations photographer for the C. P. Railway, put on his highly amusing presentation of color slide work.

Sunday's studio party, providing opportunities to photograph ballet dancers, and take portraits, with also apparently an opportunity for Paul Wolf to get pictures of everybody with cameras getting in almost everybody else's line of view, was voted a most successful program event.

Calgarian Laurels

PSA'er Chas. J. Everest, past pres. of Foothills CPAC, placed first in the color slide exhibition held for the opening week of the Southern Alberta Jubilee Auditorium. Carried off also the Marion Fawdry trophy for the highest rated three slides for mountain activities in the Calgary Section of the Alpine Club of Canada. In this ACC competition Charles J. placed first for mountain flora and fauna, and was presented with the Frances Pearce trophy. He acted as one of the judges for the first international color slide show in conjunction with the Calgary Exhibition and Stampede.

Scores Again

Victoria CC's Jim McVie has collected some more shekels. \$200 and the Red River Valley Shield have come his way from the Winnipeg show for a marine picture, Reflected Sails.

PICTORIAL DIVISION Award of Merit

★★★★

Barton King, APSA

Dr. John W. Super, APSA

Col. Kelly L. Taulbee

John H. Vondell, FPSA

★★★

I. F. Potia

John T. Caldwell, Jr.

★★

C. Jerry Derbes, APSA

T. F. Geti

Jane Heim

Clark H. Hogan, APSA

Clinton B. Jouett

Evelyn Letts

Charles H. Smith

Irma Webber

★

Arthur M. Bessemer

C. K. Cucksey

Albert M. Hayashi

Gilbert Hill

John Kubilis, Jr.

Edwin W. Lewis

Edward Markley

Hugo Meneghilli

Juan Martinez Rogel

Karl R. Snyder

G. C. Tansiongkun

Lewis Wilkins

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

One of the most interesting of all the photographic bulletins that cross this battered desk each month is "Photo Northwest", official publication of the Northwest Council of Camera Clubs, State of Washington. Every issue is certain to have several articles of unusual merit which contain good, solid material of a sort to make a camera clubber do some serious thinking.

For instance, a few issues back, Photo Northwest contained a stimulating article written by Hale Van Scoy which dealt with a common camera club problem—what to do about the Guy Who Gets Too Big For His Pants. You know the type—he has had a fair measure of success in the club's print competitions and a few salons, so he gradually deludes himself into thinking that his club no longer has enough to offer him to warrant his continuing his membership.

So how do you go about convincing the guy that he actually owes what skill he has to that membership? How do you persuade him that without the stimulation of club competition, his picture making days are kaput? Just how can you prove to him that the dues he has shelled out since he joined the club were a Class A, gilt edged investment that has been paying him fat dividends in a never-ending stream?

Well, you might try tracing the career of a hypothetical snapshooter as Hale Van Scoy does in his article. He calls his embryo photographer Bolingbroke Bustop—a lad who follows the usual pattern of the upcoming camera fan. He starts out by shoot-

ing a few pics of his family and becomes intrigued when the local drug store returns the prints. Continuing to shoot pictures, Bustop becomes somewhat overconfident because of his initial success and he begins to make mistakes. But he blames the photo finisher for his blurred and often blank negs, and buys himself a Handy Dandy do-it-yourself developing kit.

After the Big Thrill of developing a roll of film, Bustop is hooked, but good. He builds a basement darkroom and uses the rent money to fit it out. One day a friend takes him to the local camera club where for the first time, he sees some *real* pictures. He joins the club, but for awhile just sits, looks and listens. When he eventually gains the courage to bring some of his own contact prints to a meeting, a kindly member takes him in tow and invites him to visit his dark room.

There the fascinated Bustop makes his first enlargement under the guidance of his newly found mentor. Now he really is lost! He becomes a problem to his family and a joy to the camera store. His harrassed wife sends the children to school without lunch while Bustop annexes a few more gadgets.

Soon the Great Day comes when he shows a print of his very own at the club. Praised and encouraged, he goes home walking a foot above the ground. With more aid and encouragement from his fellow camera clubbers, he eventually gets to the point where he makes the international salons regularly and cops trophies and ribbons in the club contests. And he did it all himself!

Or did he?

As Hale Van Scoy puts it, "Anywhere along the line one cruelly frank word at the wrong time, and all Bustop's equipment would have been sold to a second hand (See Clubs, page 47)

The cat can be let out of the bag this much, though. One will be about using children as subjects in your pictures; another on the story of composition that is beautifully illustrated with color slides; and another tells and shows how to manipulate the photographic image for surprising results and fun.

In the meantime, while waiting for the above releases, your club should try on the two below for size. Both are very popular, and will do your club much good.

"NEARBY AND CLOSEUP," Lecture #19, by Dr. B. J. Kasten, APSA, shows how to make pictures nearby (your yard), and closeup (highly magnified). This lecture includes an excellent discussion on the techniques for making closeups which can be applied to all types of photography.

"PHOTOGRAPHY IS AN ART," Lecture #20, by Angel DeMoya, Hon. PSA, FPSA, is a program for the black and white workers. This famous Cuban pictorialist presents samples of his own work to prove that our hobby is an art. His examples of paper negative, bromoil, double-printing, mediobrome, and other control processes, will make you want to try them also. His prints are a pleasant change from our bold and striking types.

By the way, if you would like an RLP catalog, or information, just drop a line to the name and address at the bottom of the adjoining list of lectures. You will receive an answer pronto.

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 24 *Creative Portraiture*, by J. M. Endres, FPSA.

No. 23 *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22 *This Is Stereo*, by Conrad Hodnik, APSA.

No. 21 *The Charm of Minute Creations*, by Alfred Renfro, APSA.

No. 20 *Photography Is An Art*, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19 *Nearby and Closeup*, by Dr. B. J. Kasten, APSA, a nature subject by an expert.

No. 18 *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17 *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16 *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15 *"Let's Look Over Their Shoulders."* by H. Lou Gibson, FPSA and Lou Quilt, APSA.

No. 14 *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13 *Birds In Color*, by Warren H. Savary, FPSA.

No. 12 *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11 *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10 *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9 *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8 *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7 *Abstractions*, by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalogue should write to:

Mrs. Irma Bolt,
Director of Distribution
Woodhull, Ill.

RECORDED LECTURES

FRED H. KUEHL, APSA
2001-46th St.,
Rock Island, Ill.

BIG NEWS! Starting with next month's issue, *three new lectures* will be announced in the next few months.

Other lectures are "in the pot a cooking," and will be along in the near future also. That all means that your program chairman is going to have still more programs to choose from in order to present still better entertainment and knowledge to your group.

Now don't let the above tip on "what's in the wind" keep your club from ordering or scheduling! With 24 available lectures listed, there are plenty to choose from. And don't worry that RLP lectures might be "dated," because they are designed to "last"—that is, they are "timeless" in character.

What is the BIG NEWS? Well, we can't tell you exactly because they are in production (copying, duplicating, and binding). As soon as all distribution points are supplied with a new lecture, this column will have a story telling all about it. Watch for

1957 National Convention, Photographic Society of America

St. Louis, Mo., October 2, 3, 4, 5.

Talks

Demonstrations

Print and Slide Exhibits

Trips

Division Meetings

Movies

St. Louis, on the banks of the Father of Waters, is the site, the Sheraton-Jefferson is the hotel and those attending will be members of PSA, members of PSA Clubs and all others interested in photography as a hobby or a way of life. There are no elected delegates, everybody is welcome and you don't even need to be a PSA member! You probably will be before you leave, because you'll find how much fun and fellowship there is both at and between Conventions and you'll want to be a part of it.

The costs are kept as low as possible, consistent with providing good programs,

ample meeting space and the kinds of extra attractions which PSAers have come to like throughout the years. You can quickly figure your own costs from the registration form, and by adding on the living costs for the hotel accommodations you want.

As we always say, you don't have to be a member, but you do have to register and it is best to do it as far in advance as possible. So remove the coupon, fill it in and mail it to Maude Holton at the address given on the blank. At the same time write to the hotel of your choice for room accommodations, indicating you will be attending the PSA

Convention. They advise us that hotel reservations should be made by August 15 and not later than September 1 to be sure they will have the space for you.

In addition to the listed features, there will be special get-togethers by the several Divisions, some of them in the guise of breakfast, lunch or dinner, where you can meet old and new friends who have similar photographic interests. You can make reservations for these when you register.

Although the Convention does not officially open until Wednesday, Oct. 2, most of the Division Dens will be functioning by noon on Tuesday.

Convention Hotel Rates

Sheraton-Jefferson Hotel, 12th & Locust, St. Louis 1, Mo. (Headqtrs.)
Single: \$7.35—7.85—8.85—9.85—10.35—10.85
Double: \$10.35—10.85—11.85—12.85—13.85 (twin beds, \$2 ex.)
Suite: \$25.00—28.20—30.70—40.85

Hotel Statler, 9th & Washington, St. Louis 1, Mo.
Single: \$6.00—6.50—7.00—7.50—8.00—8.50—9.00
Double: \$8.00—9.00—10.00—11.25—12.00—12.50

For additional information write PSA Convention Hotel Chairman, W. P. Hartley, Box 4514 Plaza Station, St. Louis 1, Mo.

1957 PSA CONVENTION

REGISTRATION

St. Louis, Mo., October 2, 3, 4, 5

Name	Last Name, Please Print or Type		First Name	Initial
Address				
City	State			
Spouse	Children under 16, Names and Ages			
Division Membership C J M N P S T	PSA Honors	Club Affiliation	Amount	
FAMILY for—self, spouse	For duration of convention		8.00	
OR INDIVIDUAL	for duration of convention		6.00	
OR DAILY FAMILY	for days circled only Oct. 2, 3, 4, 5	per day	3.00	
OR DAILY INDIVIDUAL	for days circled only Oct. 2, 3, 4, 5	per day	2.00	
OR INDIVIDUAL EVENING	Evening session only Oct. 2, 3, 4	per eve	1.00	
HONORS BANQUET	Saturday—Oct. 5		5.50	
FIELD TRIP & OUTING	Thurs., Oct. 3— Meramec Covers Includes lunch & trans.		6.00	
PRE-CONVENTION SHOW	Miss. River Show Boat Tues. Eve. Oct. 1,		1.50	
Is this your first convention	—yes —No	Total Amount Enclosed		
Will there be any ladies who will not be registered at the Convention who would like to be entertained? How many				
Your Convention Address		(Do not use this space.)		
Hotel	Room			
Other	Phone			

NO CANCELLATIONS WILL BE ACCEPTED UNLESS RECEIVED ON OR BEFORE SEPTEMBER 30th.

Enclose check or M.O. with your form, make payable to P.S.A. St. Louis Convention and mail to Maude L. Holton, 3958 Easton Ave., St. Louis 13, Mo.

Convention Program

PSA 1957 National Convention

St. Louis, Mo., October 2, 3, 4, 5.

Tuesday, Oct. 1st

Registration Desk open for early arrivals, some Dens will be open early.

In the evening a special performance of old time melodrama will be presented on the famous Mississippi River Show Boat the Golden Rod. Bus transportation will be available to and from the boat. You'll have a chance to hiss the villain, cheer the hero and take all the pictures you want in a real old fashioned river atmosphere.

Wednesday, Oct. 2nd

Registration desk on the mezzanine of the Hotel Jefferson opens at 8:30.

The Print Exhibition will be in rooms 1 and 2 on the second floor throughout the Convention.

All Den Rooms will be open.

All programs will be within the Jefferson Hotel except for the showing of the Stereo slides on Wednesday evening, the Color and Nature Division luncheons which will be at the Hotel Statler.

- 9:00 "Image Manipulation" by Dr. C. F. Cochran, APSA.
- "How To Get Better Vacation Color Slides" by Henry C. Miner, Jr., APSA.
- Color Quiz Program.
- 10:30 National Council and Membership Meeting.
- 1:15 "Large Prints From Small Negatives" by Conrad Emanuelson, APSA.
- "Variations In Salon Color Portraiture" by V.R. Friend.
- "A Miss Is As Good As A Model" by Evelyn Zeek.
- "How To Add Sound To Silent Films", Panel: George W. Cushman, APSA; Nestor Barrett, APSA; Ernst Wildi.
- 3:15 "Communication Through Pictures" by Arthur Rothstein, Look Magazine.
- "Emde Stereo Sequence Contest Winners", Lee N. Hon presiding.

- 7:30 1957 PSA Exhibition . . . Color, Nature and Movie will be shown on the mezzanine of the Hotel Jefferson. Stereo will be shown in the St. Louis room of the Hotel Statler.

- 9:30 Informal dance with Jackie Field's orchestra. A cash bar and tables will be available for those who prefer to watch and chat.

Thursday, Oct. 3rd

- 8:30 All day field trip to Meramec Caverns. Buses will leave the Hotel at 8:30.
- 5:00 Stereo Division Banquet
- 7:30 "Adventure Unlimited" by Al Morton, APSA, FACL.
- 9:00 "Footprints of The Creator" and "Colorful Melodies" by Rev. Herman Bielenberg, FPSA.

Friday, Oct. 4th

- 9:00 "Trial By Jury" by Sewell P. Wright, FPSA, J. M. Endres, FPSA, J. Phil Wahlman, APSA
- "Bas Relief and Other Manipulations of Color Slides" by M. S. (Morey) Davis
- Motion Picture Division meeting in Den Room.
- 10:30 "A World of Fantasy" and "Corrective Color Retouching for Slides" by H. J. Ensenberger, APSA
- "Save That Film" by George Merz, APSA, FACL.
- "Education In Photo-Journalism" by Clifton C. Edom, APSA.
- 12:00 noon . . . Color Division Luncheon
- 1:15 "Here's Looking At Nature" by Mrs. Myrtle Walgreen, FPSA
- "Some Do's and Don'ts in Movie Making" by Larry Sherwood, APSA
- Stereo Clinic. Question and Answer Period. Panel: Bart Brooks; Stan J. Nowack; Pearl S. Rice, FPSA; Dr. Frank E. Rice, FPSA; John P. Jensen; Mattie

- C. Sanford, APSA; Kim Clark and Samuel DeVirgilio
- 3:15 "Black On White Is Enough" by Dr. Grant Haist, APSA.
- Showing of 1957 Travel Color Slide Sets and Slide Sequence Winners by T. C. Wetherby
- 4:15 Color Slide Clinic:—Paul Gilleland, Moderator, June Nelson, APSA, George Brauer, APSA, Robert Goldman, APSA, Joe E. Kennedy, APSA
- 5:30 Movie Division Banquet
- 7:30 "Photo-Journalism In Europe" by Frank J. Scherschel
- 9:00 "Bermudiana" by Dick Bird, FPSA

Saturday, Oct. 5th

- 7:30 Pictorial Division Breakfast
- 9:00 Second showing Nature Slide Exhibition
- "Lazy Man's Approach To Pictorial Photography" by Drake Delaney
- "Make Mine 8mm" by John T. Booz.
- 10:30 Portfolio Conference . . . Doris Martha Weber, FPSA, Moderator
- "Light Is Photography" by Alfred J. Stewart, APSA
- Second showing Stereo Exhibition
- 12:00 Nature Division Luncheon
- 1:15 Parade of New Things for Better Pictures.
- International Color Exhibition.
- 3:15 "Pictorial Slices" by Daisy Wu, APSA.
- "Photography of Insects And Other Small Animals" by Donald T. Ries and Burdette E. White.
- "Scope and Problems Of Nature Photography" by H. J. Johnson, FPSA.
- Second Showing of Movie Division Winners.
- 6:00 Cash Bar
- 7:00 Awards Banquet

Programs & Special Events Forecast

Successful St. Louis Convention

Speaker

With final details of the Convention program shaping up at press time, it is easy to see that the St. Louis Convention bids fair to be one of the most interesting staged by PSA in a long while. A strong local committee has made plans for interesting outside activities, the central location makes it easy to get to and there are many hundreds of PSAers in the adjacent territory who will be enjoying their first PSA Convention.

Right at the outset let's remind everyone that membership in PSA, or even in a PSA club is not a pre-requisite for attendance but registration is. The sessions and trips are open to everyone interested in photography who has registered. For those living nearby who because of business or other commitments cannot attend all the sessions, daily registration is provided for, and in some cases, registration is available for the evening special sessions.

For those who arrive early there is a rousing program on Tuesday evening, a visit to an old-time Mississippi River showboat, the Golden Rod. Not only will you enjoy an old-fashioned meller-drammer, but you can take all the pictures you want, hiss the villain, weep as Fate descends on Our Nell and cheer the hero as he arrives in the nick of time.

Field Trip

Since PSA Conventions seem to be plagued with rain on the day of the field trip, the St. Louis Committee has determined to break the jinx. We will leave by bus early on Thursday morning for a trip to Meramec Caverns, a short distance from St. Louis in the Ozarks. While there are beautiful scenes outside, we have a guarantee that no rain will fall inside the Caverns. There will be models to pose among the interesting formations of stalactites and stalagmites, and there will be many a pictorial *ehot sans* model in the oddities created by Nature over thousands of years.

Business, What's That?

Most conventions have long and weary business sessions, but not PSA. There is one period of one hour duration in which all business is concentrated. This is the meeting of the National Council, the officers and DRs, at which actions of the Board of Directors which require Council approval are presented for action. This portion is usually brief and is followed by an open Membership Meeting where members can present any business they feel is important. The

members of the Board of Directors devote most of their time at the Convention to conducting the Society business in closed meetings.

Most of the Divisions will have business meetings and get-togethers during the week. Notices of such meetings are usually posted in the Division Dens or on the bulletin board. Divisions often transact a small amount of business at their special dinners, lunches and breakfast sessions.

Division Dens

One noteworthy feature of every Convention is the special rooms set aside for Divisions Dens. Here are special exhibits, sample portfolios and circuit material, a place to get information about Division activities. Each Den can be used as a meeting place with your friends, for informal chats, and it provides a wonderful opportunity to make new friends who share similar interests to your own. While there is usually a host or hostess on duty who will answer questions or introduce you to someone, the latter is not really needed in PSA. We all wear badges which give name, home address and Division affiliation. The badge is your introduction because we are all friends in PSA.

Costs

Aside from your transportation, room and meals, the costs of attending the Convention are detailed in the registration form which was printed last month and is repeated in this issue. Note that there is a family registration plan which affords a large saving.

There is an extra charge for three events, the Field Trip with lunch and bus fare included, the Show Boat and the Honors Banquet. If you attend any Division special events which include a meal, there is a charge for that and usually a special ticket which may be purchased at the Registration Desk.

Advance registration is highly desirable as there have been cases where the accommodations were limited and only those who did register in advance could be served. Every effort is made to avoid such situations but play safe and register. Late comers can register on arrival.

Hotel reservations should be made direct with the hotel, and early. The Headquarters will be at the Sheraton Jefferson and they request that reservations be made not later than August 15. If you prefer motel rooms, write W.P. Hartley, our PSA Hotel Chairman, (address on registration page) for information.



Daisy Wu, APSA, noted Hong Kong exhibitor and wife of Francis Wu, Hon. PSA, FPSA, will be a featured speaker at the PSA Convention in St. Louis and will make a tour for the PSA National Lecture Program after the Convention.

Mrs. Wu won first prize in a recent contest conducted by the John G. Marshall Co., for photo-oil coloring with her "Geisha Girl". In 1954 she won first for color slides, \$2,000, in the Popular Photography annual competition. For two years her slides have topped the Photographic Society of Hong Kong's annual contest. In 1956 her 214 prints in 94 salons won her fourth place in "Who's Who in Pictorial Photography."

She is the mother of five children and her first visit to the United States gives her an opportunity to visit her married daughter who lives in San Jose, Calif.

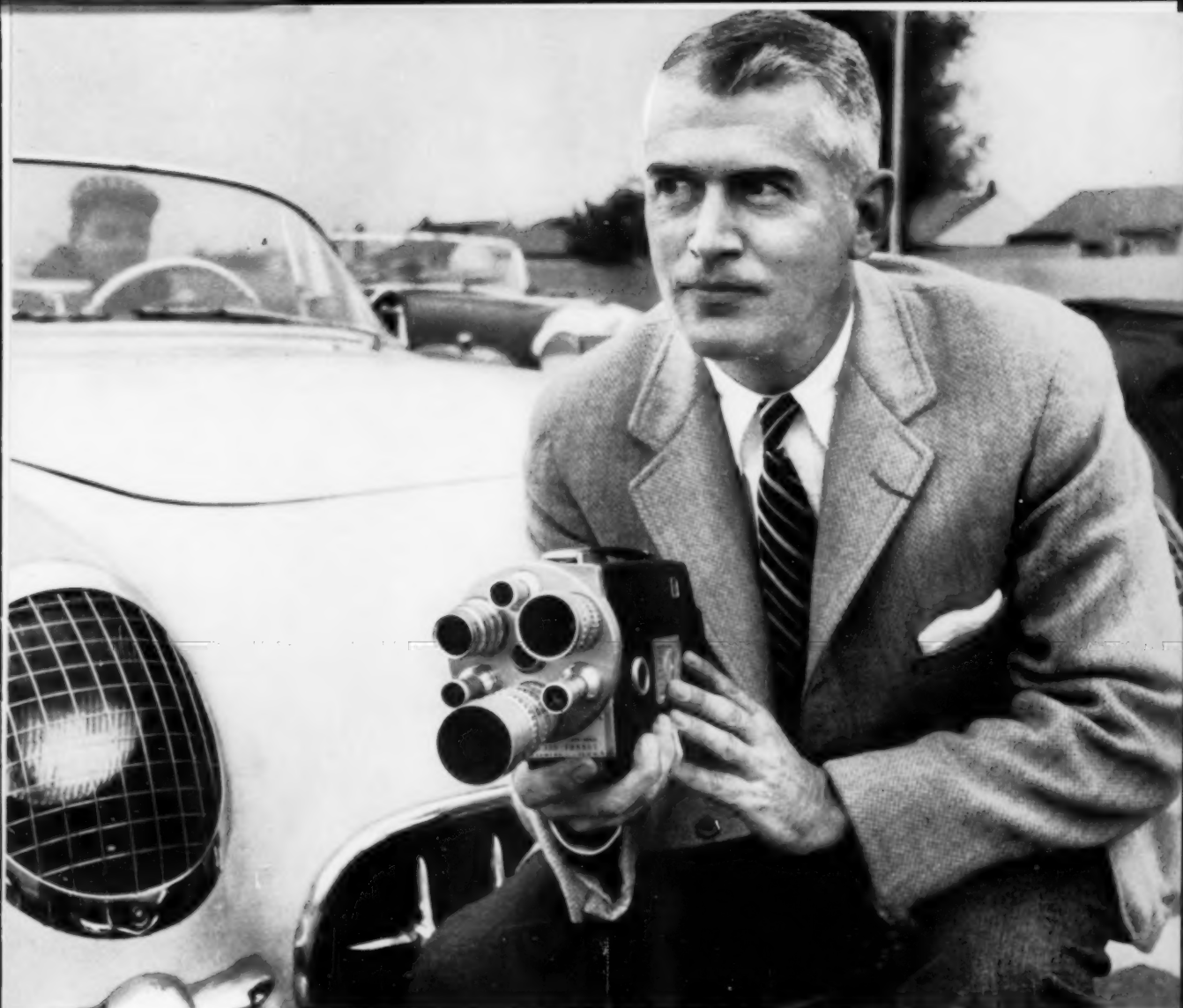
George J. Munz, NLP Ass't. Chairman, is arranging her tour which will extend from Oct. 7 to Nov. 27 and will be entitled "Pictorial Slices". She will show many of her successful prints in slide form as well as color transparencies. Mrs. Wu will also include many of her nature studies and describe some of the techniques which have helped her achieve her successful status. Because of the limitations of time her tour will be along a pre-selected route and engagements are being solicited by invitation.

Program Information

The program in this issue is as accurate as we can make it at press time. There will be some unavoidable changes. The final program will be given to you with your badge when you pick up your registration on arrival. Usually, there are only one or two changes.

With the multiplicity of interests in PSA, it is not possible to provide one program which will please everyone. And because many members have multiple interests themselves we cannot have a seven-ring circus as has been tried in past years. The program is a blend of all

(See Convention, page 49)



The Cine-Kodak K-100 Turret Camera shown with full complement of lenses

A Kodak turret movie camera for people who know what they want

How would you film a sports car rally at Watkins Glen, or a bullfight in Madrid, or the fishing fleet returning to Oslo?

No matter what shots you plan to bring home, what effects you require, how long the sequences you wish to shoot, the new Cine-Kodak K-100 Turret Camera will do your bidding.

Kodak has created this camera expressly for the creative movie maker, given its capabilities to match his imagination. And the quality of the 16mm movies it takes allows them to be shown really big—at the club or auditorium, as well as in the home.

The Cine-Kodak K-100 Turret Camera runs 40 feet of film with one winding, adapts to make multiple exposures, fades, dissolves.

It accommodates any three of the superb Kodak Cine Ektar Lenses. Matching viewfinders frame each scene instantly, automatically. Prices start at \$337 with one lens (telephoto and wide-angle lenses are extra). As little as \$34 down.

Your photo dealer will be pleased to demonstrate this superb new Kodak camera for you. Or write Kodak, Dept. 6, for illustrated brochure. (*Price is list and is subject to change without notice.*)

EASTMAN KODAK COMPANY . . . Rochester 4, N. Y.

Kodak

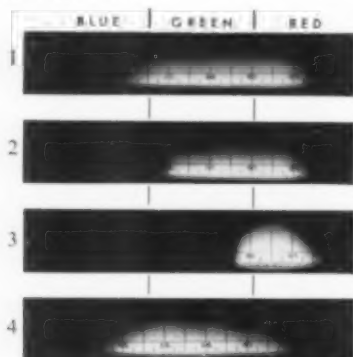
—a trademark since 1888

Paper puzzle

And a modern miniature, plus... a tip on what to do about heat and humidity... how a young hero got the picture... a check list for your darkroom needs... and a roundup of some of the neatest design features ever to show up on a 2 x 2 slide projector.

Filter quiz

A "wedge spectrogram" is a graphic statement of what a filter does—what colors of light it absorbs, and how much. To the expert, it tells when a filter is likely to be useful. Can you identify these four popular filters from these spectrograms?



Now check your answers:

No. 1 is the reliable Kodak Wratten K2 Filter. Absorbs just enough blue light to give a pleasing natural balance in outdoor shots on pan film. Gives blue sky just about the right value; holds clouds without exaggerating them. Low factor, requires only a modest increase in exposure. It's the No. 1 filter in every outdoor kit; so basic that many users leave it on the camera for practically all outdoor sunny-day shots.

No. 2 is the deep yellow Kodak Wratten G Filter. Absorbs more blue than the K2; makes skies richer, darker than normal; cuts through the bluish haze in long-range scenic views. Fine for marine scenes, rendering of textures, and telephoto work.

No. 3 is the red Kodak Wratten A Filter. Absorbs most of blue end of spectrum; creates spectacular dark-sky effects, exaggerates clouds; will produce "moonlight" feeling. Useful when extremely dramatic effect of sky or texture is wanted. Filter factor of 8 not too troublesome now, with high-speed pan films such as Kodak Tri-X and Royal-X.

No. 4 is the light green Kodak Wratten X1 Filter. Absorbs some rays from both ends of spectrum, blue and deep red. Gives excellent correction for outdoor

portraits against sky, where K2 may produce chalky rendering of flesh tones; fine for multicolored objects such as flowers.

These filters, and others, should be in your filter kit. If they're not, see your Kodak dealer. He carries a wide variety of filters in all popular sizes—with adapter rings to fit them to almost any camera. He also has Kodak Pola-Screens, Kodak Lens Hoods, Kodak Filter Kits and Cases. And if our little quiz makes you want to study up on filters a bit more, he has the latest edition of the authoritative *Kodak Data Book* "Filters and Pola-Screens," 50c.

The real photographer *knows* his filters, and this is how to learn them.

This is No. 3 PAPER?



It certainly is. Also Nos. 1, 1½, 2, 2½, 3½, and 4. Furthermore, you never run out of any of these seven grades—not as long as there's a single sheet of paper left in your box of Kodak Polycontrast or Kodak Polycontrast Rapid Paper.

These are the filters that go with these two new Kodak variable-contrast papers. No reason why they should ever wear out. And no reason why you should have more than one box of paper in any given size or surface in your darkroom.

If you want No. 3 paper, you print on Polycontrast (or Polycontrast Rapid) through the No. 3 filter. If you need a grade between 3 and 4, you print on Polycontrast (or Polycontrast Rapid) through the No. 3½ filter. It's as simple as that.

Furthermore, if part of the negative calls for No. 1 paper and part for No. 4 paper, you can print each part through

the right filter—while holding back the rest—and get exactly the right printing quality all over. Same for any other combination of contrast needs!

Kodak Polycontrast Paper corresponds substantially to Kodak Medalist Paper in speed, image warmth, and tonal quality. It can be used either as an enlarging paper or a rapid contact paper.

Kodak Polycontrast Rapid Paper corresponds substantially to Kodabromide Paper in speed, cool black image tone, and quality. It's the one to pick when you want to roll out a lot of prints in a hurry with short exposure times.

Check with your Kodak dealer, and get fixed up for modern printing. Polycontrast comes in all popular sizes in F and N single and double weight; Polycontrast Rapid in the same range of sizes in F and N single, G and Y double weight. Prices, same as Medalist and Kodabromide, and only one box to buy. Filter kit, with seven filters, neat storage box, and holder to fit the enlarger lens, \$13.75. Proper safelight is the Wratten Series OC, and in its gentle amber glow you can kiss good-bye to a great many old-fashioned printing problems.

Thrilling serial



Will our young hero get the pictures? Will the flash bulbs go off when they should? Will he be fumbling for a bulb at the wrong moment? Does tragedy lurk ahead, or will everything come out O.K.?

No need to wait for next week's show. Everything is going to come out fine. He's using a Kodak Rotary Flashholder. Six bulbs, ready to go. A fresh bulb in place as fast as you can snap your fingers,

& filter quiz

every shot. Dependable B-C unit inside the Flashholder, providing extra punch to make sure each bulb flashes. Six more bulbs in his pocket, preloaded in a carrier disk, ready to snap into the Flashholder as soon as he snaps out the first six used bulbs. This young man has a brilliant future. *He* doesn't gamble with fate. He can't lose.

For an equally happy ending to all your picture-flashing serials, flash down to your Kodak dealer and buy your own Kodak Rotary Flashholder. Only \$9.95, and there's no flash unit to match it anywhere.

Bends no backs

No reason why you should wear a camera that bends your back or makes your neck muscles sag, when the 16-ounce Kodak Signet 40 Camera is just as rigid and dependable as a camera that feels like a lump of lead. Let your Kodak dealer demonstrate the Signet 40 for you, and you'll see the virtue of its modest weight and solid construction. And it's only \$69—a first class *f*/3.5 coupled rangefinder miniature complete with flash.

Heat and humidity

Summer heat and summer humidity both invite fog on paper or film. Sometimes forcing development or waiting too long between exposure and development will also produce fog. If this should happen to you, take heart. Kodak Anti-Fog No. 1 added to the developer can do a lot towards suppressing fog and increasing contrast. Try it. 50 tablets, 94¢.

Niceties

Every once in a while you see someone pick up a piece of photographic equipment and breathe a heartfelt, "They've really thought of everything."

Usually it's nicety of design that prompts such praise.

Take the Kodak 300 Projector for instance. It has a handle like other portable projectors. But *this* handle is set solidly into a projector that needs no carrying case. Projector and housing are a single rugged unit.

Then . . . to protect lens, controls and changer, there's a snap-on lid to cover the working parts when you travel.

And look where the knobs are—up on top, like the controls for a modern radio. Dial your elevation, dial your focus, and the show is on.

As the first picture hits the screen, take time to observe something else—the husky blower doesn't intrude on your conversation. Sure, it floods your slides with cooling air—but *quietly*. Louvers in the *side* feed the blower (instead of sucking paper clips and table cloths up through the bottom). And the warm air is politely aimed *away* from you by slanted louver fins, on top.

These niceties are on a radically new type of projector. It gives you the ultimate in portability and carrying convenience, weighs barely nine pounds, stands just five inches high, eleven inches square. The lens is a brand-new 4-inch Kodak Projection Ektanon. Gives you more picture area than conventional 5-inch lenses can.

There's a new type of changer, the Readymatic, which rotates your slides into position to guard against jamming. Holds up to 40 cardboard mounted slides. If you prefer a magazine changer, that's available too.

Time to set up; where's your electric cord? Tucked neatly in its own stow-away compartment.



All the niceties. All the latest design features. Yours in one smart-looking, compact, portable projector. The Kodak 300 Projector—\$59.50 with Readymatic Changer, \$69.50 with Automatic Magazine Changer. Maybe you'd better hustle down to your Kodak dealer's and have a look . . .

Absolute realism

It is a remarkable thing to see a scene out of the past recreated in every detail

for you. Yet this is exactly what color stereo does. It takes you back where you were and reconstructs every detail of the scene in full color and three dimensions.



The right button to push, of course, is on the Kodak Stereo Camera. It trips the shutters on the two matched Kodak Anaston Lenses, *f*/3.5, at any of four shutter speeds, or B. No parallax problems, because the viewfinder of the Kodak Stereo Camera is squarely between the lenses, and has a built-in spirit level to keep things straight. There's automatic film-count, double-exposure prevention, automatic flash sync, and a lot more besides.

Look over the Kodak Stereo at your dealer's—a sensible \$84.50 list. View the pictures it makes—then think what *you* could do with a camera like that!

Now for your darkroom

Maybe you don't have a darkroom yet and maybe this is the year to begin. Among the things your Kodak dealer will be happy to discuss with you are:

- Kodak Photo Outfits
- Kodak Enlarging Ektar Lenses
- Kodak Enlarging Ektanon Lenses
- Kodak Safelight Lamps
- Kodak Safelight Filters
- Kodak Photo Blotter Rolls
- Kodak Photo Chamois
- Kodak Print Rollers
- Kodak Automatic Tray Siphon
- Kodak Hard Rubber Tanks
- Kodak Enameled Trays
- Kodak Projection Print Scale
- Kodak Darkroom Aprons
- Kodak Darkroom Graduates
- Kodak Thermometers, all sizes
- Kodak Timer

. . . and other well made, useful items. There's not much point in going into details here, because your dealer can show you these things firsthand, show you the ones you really need and the ones you can get by without for a while. Talk darkrooms with him soon.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Summer Salon



Baboon

Arthur W. Ambler, ARPS

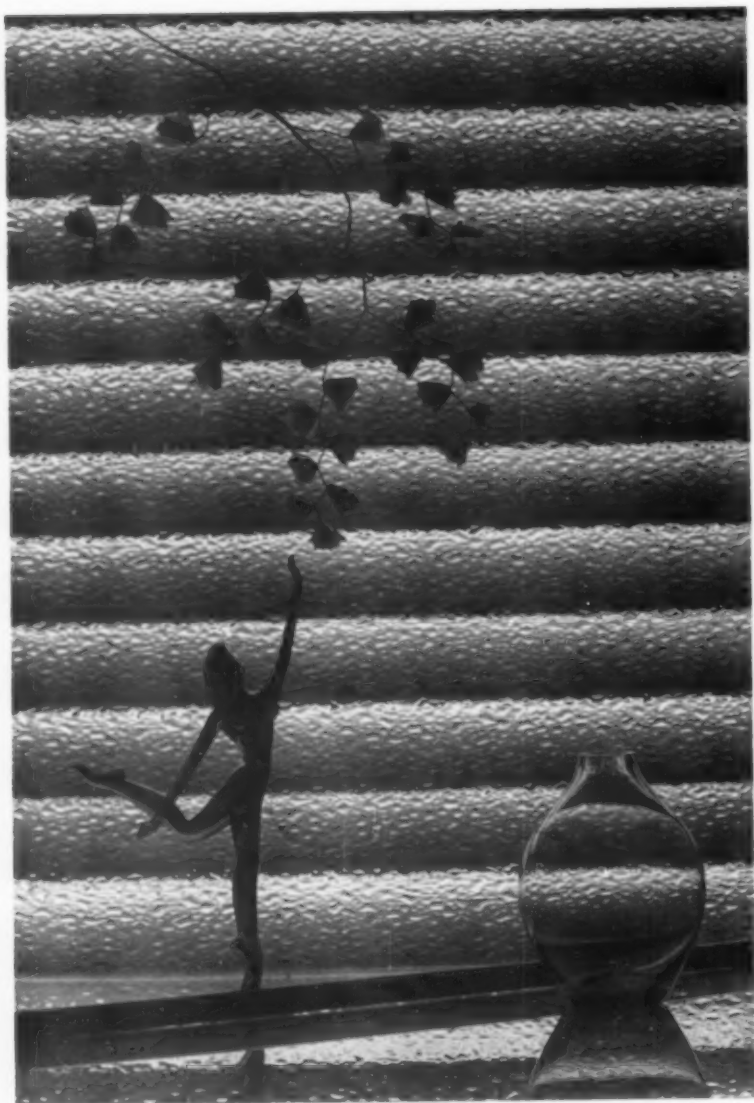


Blue Angel

R. B. Heim, APSA

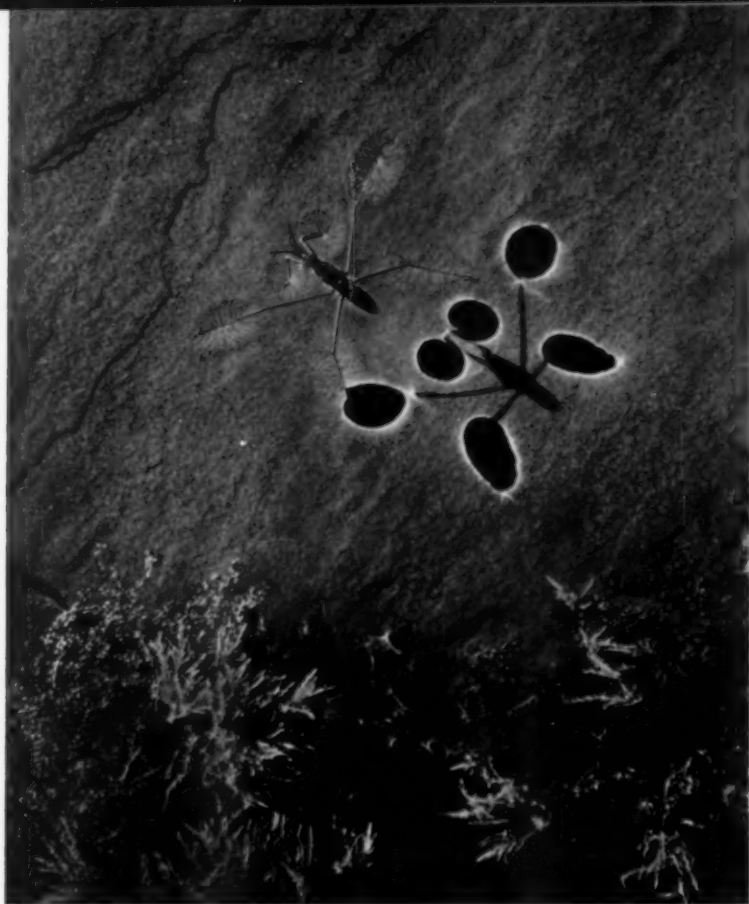
Pictures from the 1957 Rochester Salon

We regret we cannot reproduce the excellent color pictures from the Rochester catalog but they are printed by a special process not available to us.



Fantasia

Pedro Calheiros



Water Strider X 3

H. Lou Gibson, FPSA



New Guinea Stonechat

Lake, Wan-Tho, APSA, ARPS



A Passing Shot

Carl B. Wahlund



Solo Flight

Drake DeLanoy



Line And Texture

Leslie A. Campbell



Tree Tapestry

Stella Jenks, APSA

AUGUST 1957



Lofty

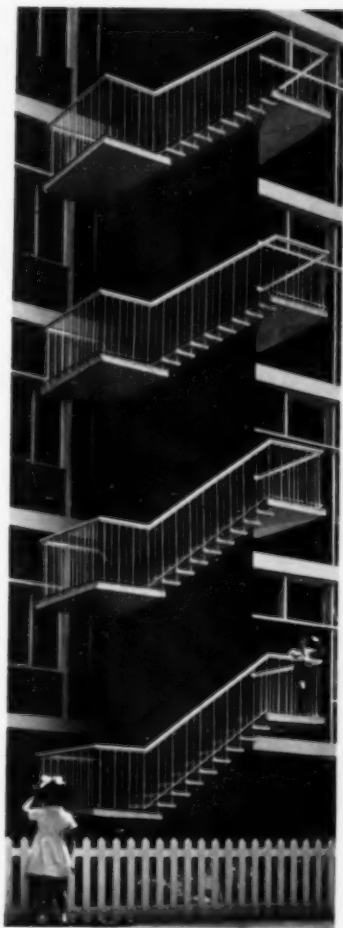
Harry L. Hartley



Evening View

Hugh B. Watt

March Season
Nhom, Thieu Khuong



Farewell
Ho Koo



Line Squall #1

Arthur M. Underwood, Hon. PSA, FPSA



Fine Teamwork

W. P. Conway



Photographers who have shot "everything on earth" will find exotic and grotesque formations under the earth in Missouri. Those attending the National Convention in St. Louis this Fall will have the opportunity of visiting two of the most photogenic caverns.

Both are located within about an hour's drive of St. Louis, just off the "main street of America", Highway 66, in the heart of the scenic Meramec Valley.

The all day Field Trip of the Convention will take PSAers by bus to the best known, Meramec Caverns, about four miles from Stanton. Major scenes will be specially floodlit.

Photographers will go overboard for Missouri "Underground"!

Carved out of the dolomite bluffs millions of years ago, the caverns were first sighted by the Ozark Indians who believed their God, Ucapago, dwelt there. Word of their discovery spread to neighboring tribes including the Osages, who, in turn, told a French explorer, Jacques Renault, of the fabulous cave. Using their directions, he ascended the Meramec River, beyond the point reached by De Soto 177 years before, and in 1716 became the first white man to enter the cave.

Following in Renault's footsteps some years later, a Spaniard, Don Serito Gonzales with a party of miners came to the caverns and used them as a base for lead mining activities. A century later, during the Civil War, northern sympathizers put the cave to other uses. The Union Army, for example, taking advantage of the saltpeter deposits in the caverns, utilized them as a gunpowder mill. A little later, citizens in the area fitted the cave out as a station on the "Underground Railroad" and used it to spirit slaves to freedom.

Disturbed by all this activity, the Confederacy dispatched Quantrill's Irregulars to the caverns to destroy the powder mill. According to legend, Jesse James, who later became a notorious bandit, was a member of this expeditionary force. Apparently, he made a mental note of the place, for after the War it is believed that he used the caverns as a hideout. In fact, it is reported that he and his outlaws divided their spoils in the cave at a place known today as "Loot Rock." Other interior formations, often grotesquely shaped, include the Natural Stage, 68 feet in height and of five different colors; the Wine Table, in what is called the Wine Room; and the Echo Room, in which the sound of one's voice rebounds from formation to formation for several seconds.

According to Lester Dill, who operates Meramec Caverns, it is the only cave in the world with five distinct floors open to the public. He, himself, has discovered two additional floors while inspecting and charting some 26 miles of subterranean passages in the cave.

For the convenience of visitors, the cave has been fitted out with miles of concrete walks and electric lights leading from the entrance which is marked by the famous La Jolla Springs, with a flow of 4,700,000 gallons daily, through the interior. As an added feature for photographers, special photo floodlights have been installed at many of the more interesting cave sites.

Just a few miles away, close to the town of Sullivan, and in the beautiful Meramec State Park, is Fisher Cave, which is entered through an opening in a bluff on the Meramec River. Its largest room is about 1,000 feet long, 200 feet wide and 85 feet high—in places. Stalactites and stalagmites abound. Unusual features of this cave are a "Petrified Forest"; a ballroom where local historians insist one of Missouri's governors, Thomas C. Fletcher, gave a dance; a "Grotto"; and a "Santa Claus Chimney."

For those who have time to browse, there are many other attractions in the Meramec Valley which has been called appropriately enough, "The Playground of St. Louis" and "The Northeast Gateway of the Ozarks." In the state park itself there are some 7,000 acres of timbered hills criss-crossed by scenic drives which wind leisurely through the Missouri highlands. For nature lovers, there are foot trails, and for Isaac Waltons small and large-mouth bass, sun perch, a few jack salmon, and channel catfish. The Indian word for the latter fish is Meramec, which accounts for the region's picturesque name.

Another feature of the park is a nursery operated by the Conservation Commission, which also maintains a 25-acre walnut grove, and a 40-acre model pine forest. Near the walnut grove is a giant burr oak, estimated to be more than 300 years old. It is 16 feet in circumference and about 140 feet high.

For those who like the quaint and unusual, there are in the towns which circle the park, a number of interesting old buildings and industries. In Washington, the equipment used until recently to make zithers has been preserved. Here, one can also find three factories turning out corncob pipes. In Newport, there is an ante-bellum brick church which is a favorite of tourists. At St. James, "Dunmoor", once the private home of Thomas James of



the Maramec (old spelling) Iron Works still stands, but now it is used as a state Federal Soldier's Home.

Perhaps the most famous attraction above ground is the Arboretum at Gray Summit, an extension of the Missouri Botanical Garden, more popularly known as Shaw's Garden in St. Louis. Here, one of the largest collections of orchids in the world—many of them developed at Gray Summit, are on display. They vary all the way from the splashy purple Cattleya to the yellow lady-slipper.

Next Month

As a special pre-Convention feature for the September issue of the Journal we are promised a Portfolio of pictorial scenes made by St. Louis PSAers in and around St. Louis. All of these famous print makers will be at the Convention and can tell you exactly where they were made and the best time to get them. If you don't bring your Journal with you for reference the Portfolio will be available at the Editor's Convention Desk.—db.

Photo-Sketching is Fun!

By Jane Campbell



Preliminary sketching



Bleaching



Building up detail

If you have ever wished you could draw and sketch, but just haven't felt that you had sufficient talent, why not try photo-sketching? It's fun, and can be very practical as well. As we mean it here, photo-sketching consists of drawing over a photograph and bleaching away the photographic image so only the drawing remains. If more than one is desired, a photographic copy is made in the usual way on contact or enlarging paper.

It would be helpful, before beginning, to study some artist's books on sketching and practice some of the exercises. Make a practice also, of watching for sketched illustrations in magazines and newspapers, saving the best for future reference. Select a fairly simple photograph with well-defined lines for your first project, as portraits and landscapes with large undefined areas are apt to be more difficult. Your photograph should be on a dull-surfaced paper and be at least 5x7 in size. Enlarging proof paper is good and is less expensive than double weight papers, although most matte surfaces will do, even fogged paper, as the bleach or reducer removes the fog along with the photographic image. If you make prints especially for sketching, keep them full of detail but as light as possible.

Sketching can be done with India ink or any type of pencil. Charcoal pencils and the Blaisdell type #152-T produce excellent effects, but ordinary graphite pencils are best for beginners, as mistakes are easily erased. Start with a sharp-pointed 3H or 2H on the outlines of the high light areas and work toward the shadows. Work quickly and lightly at first, and correct any distortion that may have been present in the original photograph. One of the nicest things about photo-sketching is that



The original



A sharp rendering

the distortions, rust stains, cracks, and other un-aesthetic details can be corrected or eliminated by merely ignoring them. Remember, you are sketching, and no rulers are allowed.

When everything has been gone over and outlined lightly, you are ready to bleach or reduce the unwanted photographic image. This procedure is the same for either pencil or ink except that "ageing" the India ink drawing at least overnight seems to make it more permanent. Freshly mixed acid fixer will bleach the image, but it's rather a slow process. Farmer's Reducer, as sold in small packets, or mixed from a formula is very satisfactory. One such formula is as follows:

Farmer's Reducer (Kodak R-4A)

Solution A

Potassium Ferricyanide 275 grains
Water to make 8 ounces

Solution B

Plain Hypo 8 ounces
Water to make 32 ounces

For use, add one ounce of Solution A to 4 ounces of Solution B, and add water to make 32 ounces. Keep solutions separate until just before use.

After a pre-soaking in a tray of plain water, your print can be immersed in the reducer and agitated carefully by tipping the tray from the outside edge. The Ferricyanide is somewhat poisonous and proper precaution should be taken. When the image has disappeared completely (or as much as you want it to) remove the print from the reducer and wash for at least 15 minutes, taking care not to smudge the pencil work. Dry carefully between blotters. If your "drawing" is to be copied and prints made from the copy negative, there is no need to give prolonged and careful washing and drying procedures. If it is to be used as an "original" . . . it must have the maximum washing time and careful drying between clean blotters.

When your drawing is dry, don't be disappointed if it now seems anemic and lifeless . . . your sketching work is just beginning, as the shadows and halftones must be built up. An extra print of your original photograph is handy now to check your progress, and if you've had no sketching experience at all, three extra prints may help: one very light, one normal, and one very dark. The basic idea is to have your drawing



A soft rendering with rough paper surface providing texture

render tones ranging from white to black.

For the darkest shadows an HB or softer pencil will be needed. The Blaisdell #152-T pencil, mentioned before if used carefully, can be combined with ordinary pencil work and will make dark lines without denting the paper or crumbling. Photographic copying can increase the contrast of any relatively weak drawing and produce a pleasant charcoal effect.

When you've done all you can, and you think your drawing is finished, lay it aside for a few days . . . at the end of this time, if you're still satisfied, give it a coat of protective plastic spray and it's ready for use or copying. As copying can be an expensive and time consuming pro-

CHRISTMAS



GREETINGS

BARBARA CAMPBELL

Christmas treatment



Flowers and other natural objects as well as man-made ones may be rendered by this process, with unwanted detail eliminated, backgrounds cleaned up, and so on. The uses of such renderings are manifold. "Line" copies, on Commercial, Process or litho films are best for this type of copy. 35mm positive is similar to Process.



Architectural detail may be enhanced, altered, reversed (turn over the negative), colored and treated in as many ways as your imagination will devise. Copy may be line or continuous tone, depending on your treatment of the original.



cedure, unless you do enough to warrant the equipment and a standard set-up, it may be easier (and less expensive) for you to have a copy negative made commercially in the size you desire.

Assuming you do have access to a copying set-up and a cut film camera, the following test exposure idea, or an adaptation of it, may be helpful. After selecting and loading your film, which should be no faster than the Isopan, Portrait Pan types and preferably a Commercial or Process film, position your drawing in place and take an exposure reading. Adjust your lens opening or lights (or both) so that the normal exposure would be something near ten seconds. Insert the film holder, remove the slide and expose the entire film for five seconds, then push the slide in about an inch and allow another five seconds . . . continue this procedure until the slide is completely inserted. You should now have a film with exposures from five seconds to at

least 29 seconds. Fill a small tray with Dektol or Vividol in the standard 1:2 proportion at 70°. When this is ready, turn out the lights, remove your film from the holder, and cut it lengthwise down the center. Develop one strip for four minutes and the other one for six minutes. After washing and drying these test strips, study them carefully. At least one of the exposure and development tests should be correct for the effect you want. . . if not, you at least have a tangible basis for further experimentation.

After you've gained experience and confidence with pencil drawing, try some pencil portraits, or go on to India ink drawings. Keep in mind the potential use of your drawing and make the "original" at least twice as large as the eventual copy or cut will be, so the lines will be clear and minor errors minimized. Two of the obvious uses for photo drawings are bookplates and greeting cards, but there are many more;

titles and maps for slide shows, small line drawings from which cuts can be made for stationery, larger line drawings for church or club brochures, "architect's" drawings to help visualize possible home or business remodeling . . . the uses are limited only by your imagination.



Maps and charts are easy to prepare with this technique. Copies can be colored.

Make Your Travel Show Sound Professional

By J. Lawrence Hill, Jr. APSA

Have you ever been asked to show your travel or vacation pictures to a group of people and you've begged off with the reply "oh, they aren't good enough for that?" Are you sure they are not? What's wrong with them? Are they all out of focus? Don't they show where you have been? How do you know they aren't good enough? Could it be that your pictures are good, but that you underestimate your ability to present them in a good fashion?

On the other hand, maybe you are one who, without urging, will show your slides or home movies whenever occasion occurs (or can be made). Few of us will admit being in this class, even though our friends might put us there. Somewhere between these two extremes most of us fit. We have, or may get good pictures. We would be glad to show them to our friends or groups and would like to do as good a job as possible. The question is how?

Perhaps we can help you put your show together so that it will sound interesting and professional. Although the following comments for the most part refer to slide shows, they are equally applicable to movie shows. The words "movie sequences" can usually be substituted for the word "slides," without affecting the meaning of the statements.

We'll assume that you already have some pictures. Where did you go? What did you see? Would you like to go again and would you recommend others to go where you did? If this be true, then you've got one very essential ingredient of a "travel show"—Your interest in the trip.

Five preparatory steps

There are five steps in the preparation of a travelogue which, together with some comments on the technique of narration and projection, form the basis of this article. The first step is *cull*. Look at your slides or movies projected on a screen. Discard all slides or note for cutting film sequences that are out of focus, washed out from over exposure or are too dark. These are technical misfits that have no part in a showing of your pictures to other people. It's a quick step, but a most important one.

The second step is *sort and arrange*. It doesn't imply that all that you have left are to be used for a show, but at least these slides or movie sequences are suitable for use. It is at this point that you must begin to think about your talk that is to accompany your slides or movies. Think of the story you want to tell and the possible sequences in which you might show your pictures. You don't have to show them in the exact order in which they were taken. In fact, your travelogue is likely to sound more professional if you don't.

There is no *one* way to establish your show. It depends a lot upon where you have been and what you saw and what pictures you have. Sometimes travel ads or brochures will give you an idea of how to arrange your pictures. For example, Puerto Rico is advertised as a "land of contrasts." Here, then, is an opportunity to arrange a show, at least in part, to illustrate these contrasts. There are contrasts in buildings, shops, homes, transportation, climatic areas, flowers, topography, etc. You wouldn't want to build the whole show around this one theme, but it's a possibility for part of it. Puerto Rico is also advertised as an "Island of Enchantment," so with that key idea, more of the pictures could be grouped to show some of these enchanting places.

What does one do when one travels in other places? Well, one shops or swims or sight sees or visits in homes and gardens of friends living there. Here then is another possibility of grouping.

Group your slides

Up to this point, slides should be separated into groups without regard to sequence. Movie sequences should be cut from the full rolls and identified by clipping a descriptive note to the lead end of each strip. Don't leave cut strips around without labeling or you'll be lost when it comes time to splice these sequences together again.

The third step in putting together your travelogue consists of *selecting* the sequence and number of slides (or footage of movie film) that will be shown. It will be a big help in putting a slide show together if you can lay out 50 or more slides so that they can be easily seen together. Lay a small storm window or window screen across two chairs or saw horses or prop it up on one edge on a table. Place some white tissue paper or opalized plastic sheeting on the glass or screen and put one or more 60 Watt lamps underneath. This will provide reasonably good diffused illumination and with your slides spread out on the paper or plastic, you can see quite well what each is. This works well with the movie strips, too.

Select and arrange

Now lay out the groups you have sorted, *select* the ones you are going to use and *arrange* and *re-arrange* them in the order you want to use. Follow a distant or long shot with a medium length and/or a close-up view of the same area. Don't, however, show two successive slides of the same view that are almost identical.

Unless you are showing your pictures to members of your family, avoid repeated slides or movie sequences in which your wife or husband appears. Remember that to "outsiders," your family pictures mean little and

repeated showing of the same person, even in different places, soon gets tiring.

What will you say?

As you arrange and re arrange your pictures, think of what you might say as you show them. Do you have good title slides you can use or can you make up some? Titling sets for both movie and still cameras are inexpensive and are easy to use. It's a lot easier, however, if you have taken title slides as you went along. "Welcome to Colorful Colorado" is a sign that hangs at the side of the road as one enters Colorado along many of the major highways. A slide or movie shot of this sign, then, is an ideal title for the complete show, or that portion that fits the title.

You will need an introduction to your show and probably some "transition" shots as you go from place to place. Initial preparations for the trip, packing of the car or departure by plane may well be used to start off your travelogue. If you don't have these slides or movies, you can re-enact the scenes and shoot now that you are back.

Perhaps your grouping of pictures will leave several isolated shots that are general scenes and belong to no one group. See if some of these can be used as "transition" shots. Instead of jumping abruptly from Denver, for example down to Colorado Springs, why not use a "transition" picture taken somewhere along the front range of the Rockies? As you show this, you have an opportunity to introduce the next series or sequences and thus tie together the two groups.

Have a good ending

You will need a suitable ending for your show, too. This can be a traditional closing sunset or last view of land as you sail away or some more clever way of terminating the show. One traveloguer ended his show by saying "I hope you've enjoyed this show as much as I have in bringing it to you from one end to the other"—and his closing slide was two burros walking in line, head to tail. Another, who had been showing a trip by horseback, said, "Well, that's the end of our story for tonight, folks, good night"—and he showed the south end of a horse going north. The ending should be appropriate to the show, and it is these unusual, clever ideas that help to make your travel show look and sound professional.

Closely related to the third step, is the fourth—the *preparation of the narration*. Some people write out what they are going to say about each slide and then read from their script during projection. This seldom produces a "professional" show. Just as there is no *one* way to put the pictures together, so too there is no *one* way to tell about it. Use your own style of speaking. Don't imitate somebody else, but develop a pleasing style of your own that is easy for you to use. In general it is best to take your audience with you on your trip. Speak in the present tense—"now let's go to——," rather than saying what you did do, as "from —— we went to ——." People who don't know you may not care to be told what you did, but they sure like to be taken along with you "while you did it."

Bring in some short but pertinent items of historical or geologic interest as you show your pictures. For example—Yosemite Park was carved out by glaciers countless ages ago. The valley floor at 4,000-foot elevation is a huge deposit of glacial silt and debris from which rise the towering summits of El Capitan, Half Dome, etc., or you can relate that the ancient Pueblo Indians lived "top side" on the Mesa for 400 years before building their cliff dwellings in caves below the rim. As you tell these facts, show your slides or your movie sequences.

Avoid being trite

Avoid introducing each slide with the expression "This is—" or "this shows—." Tell a little story with your sequence. Don't say "this is Niagara Falls." Your audience will recognize that, or most of them will. Instead, tell them that the waters from Lake Erie flow down the Niagara River and in a distance of only about three miles drop over 300 feet. Part of this drop is in the rapids above the falls (and you show a slide or two of these). Part of it is in the rapids in the lower gorge (and you show some views of this area) and a vertical drop of 167 feet carries water over the falls themselves. You can say too that the International Boundary line divides the river so that we have the American Falls (slide shown) and the Canadian Falls (also shown). Now you've told a little story and illustrated it and your talk begins to sound "professional."

Where do you get bits of information like this? From booklets and brochures available in the National Parks, from travel folders, Chamber of Commerce literature, articles in travel magazines like the National Geographic, Holiday, Arizona Highways, etc.

The last of the five steps is another cutting or tailoring operation. *Tailor* it to the audience you are going to show it to and *cut* it to a reasonable length. An hour's show without intermission or an hour and half with a midway break of 10 minutes is long enough. It is far better to leave your audience wishing they could have seen more than to have them wish you had stopped long before you did. If your vacation trip was a lengthy one, break it up into smaller units to show at successive times.

Several cautions

Your narration *and* your pictures combine to make or break your show. Don't brag about your pictures. If they are good, people will recognize this fact. On the other hand, don't apologize for a picture, either. If it requires an apology, it shouldn't be used except in rare instances where, without it (poor as it is) your story would be incomplete. Avoid repetitious use of any phrase such as "this is typical of—," or "this is—," or "this shows—." Keep your voice animated and at a lively pace. Avoid a monotone for it may put your audience to sleep, in spite of the good pictures you may have. Put a little humor into your talk. If a funny thing happened to you, share it with your audience. Get them to laugh or chuckle, if you can, but avoid being considered "corny."

Now, one last suggestion to you "sliders"—number your slides in sequence before you give your first show.

order. If you decide to re-arrange, re-number as 41A, 41B, etc. There is nothing quite so nerve wracking as having a series of unnumbered slides fall to the floor just before show time. That can happen to any of us, but when numbered, you can pick them up, arrange them quickly and the show goes on, sounding and looking professional.

The Author

Larry Hill is the kind of photographer who can assemble a travel talk on his home town and have his neighbors wonder where he found all those beautiful scenes. His list of achievements is as long as *both* arms. He has been teaching photography since 1925, holds a Two Star rating in Color and Nature, has been president of the Kodak CC, is Slide Director for the 1958 Rochester Salon and has produced many excellent slide talks. In between these activities he is Administrative Staff Assistant, Color Print and Processing, Eastman Kodak Company.

Little Red Rayfilter

By A. Lynne Paschall

Once upon a time, there was a little girl who was loved by everybody because of her winsome ways. She was a particular favorite of her grandmother who one time presented her an "A" filter for her camera. This made a great hit with the little girl, for she always fancied black skies and weird effects.

After that, whenever she took her Press Graphic out into the field the ray filter always went along, and this soon earned for her the name of "Little Red Rayfilter."

One day, Red's mother called her in and said, "I hear that your grandmother is quite ill and has taken to her bed. Will you take her these cakes that I have just baked, and a bottle of wine to restore her strength?"

Nothing pleased Red more than a trip to Grandmother's, so she accepted the commission with alacrity and was soon on her way. She was somewhat puzzled about the wine until she pulled out the cork and took a sniff. It smelled like shortstop solution, so she concluded that it was something to check the fever, and replaced the stopper.

She hastened down the shady woodland path, humming a tune as she tripped along, and waving friendly greetings to all the woodcutters that she passed. She was rather astonished, however, to see that little wood was being cut, and the woodcutters were wearing their Sunday clothes. "What's up?" she finally asked one and found that the annual Woodmen's Ball was on at the far side of the forest.

"Take care little girl", they cried, "there's a wolf on the loose hereabout, but if you need help just call upon us." Red thanked them prettily and hastened on.

Sure enough, at the very next turn she met the wolf, but being an innocent little girl she did not realize what a dangerous character he was. "I hope your camera is loaded with panchromatic film," said the wolf pleasantly, "for without it you will never get a picture with that red glass over the lens." "Ah sir, that I well know," said Red Ray. "I am on my way to Grandmother's. She is sick and I am taking her some body-developer and fixing solution. She lives in the cottage under the tall oak at the end of the path." "Fair enough," said the wolf, "pick her some flowers as you go along, she will love that," and he disappeared.

When little Red reached her grandmother's house she saw that the latch string was hanging out and it had a film spool tied to the end of it. "Granny, Granny," she called, "It's Red Rayfilter bringing you some food and drink." "Well pull down the bobbin and the latch will fly up," said a shrill voice.

"How squeaky your voice sounds, Grandmother," said Red as she entered. "It would be better for a little oiling" was the reply.

"What big ears you have, Grandmother!" "The better to hear the news, my dear."

"What big eyes you have, Grandmother!" "The better to watch the television with, my dear."

"What big teeth you have, Grandmother!" "The better to eat you with," said the wolf, for he it was, and he started to crawl out.

Little Red, remembering the advice of the woodcutters, ran to the window and uttered a shriek that would have done credit to "Injin Joe" on the Burlington Zephyr. Then Grandmother, hearing the commotion, came in with her broom. She was not sick at all but had been out sweeping the back stoop.

What she did to that poor wolf was a shame.

In two minutes flat, the first contingent of woodcutters arrived. They presented a beautiful sight as they came across the lawn, eight abreast and marching the quick-step in perfect time. It was their first public appearance in the new jackets of forest green, and they wore their red Robin-Hood caps jauntily. Each carried a newly-polished axe over his shoulder and the glittering display was one long to be remembered. Other delegations continued coming for an hour, but there wasn't much they could do for the wolf.

When the first group arrived, the wolf was lying on his back, with his feet up in the air and a puzzled look on his visage. They trimmed him down to convenient size and carted him off in triumph, the band playing: "Who's Afraid of the Big, Bad Wolf?"

"How brave you were, Grandmother!" said Red. "Yes, child, I learned all about wolves when I was young. Now load up the cine box with color film and get busy before the show is all over!"



Altha Fishback made this shot in color as described in the text, after Glen had taught her to use the camera.

Judging from the many cartoons on the subject and the vast assortment of jokes pertaining to the topic, the average photographer's wife feels that she is more a slave than a partner to her spouse when it comes to sharing his hobby of photography. Unfortunately, too few men take the trouble to get far enough beyond their own self-centered interest in their hobby to appreciate the potentials for added pleasures and satisfaction inherent in the practice of cultivating their mate's wholehearted interest and participation in what they are doing. Too many enthusiasts use photography as an escape from their home affiliations rather than an opportunity to enrich that relationship.

Before we get too involved in what might appear to be a sermon on "How To Be Happy Though Married," let's just say that you might be surprised at the fun you can have teaching your wife the techniques of using a camera and sharing together

the satisfaction that comes from the successful achievements you acquire in this field. She may have been good enough to enthuse over your pictures without knowing the problems you had to surmount to accomplish them, but if she worked with you enough to know what actually goes into their completion it's fairly certain she will have a much deeper and warmer feeling for what you are doing than if she is left out in the cold.

Granted, as in teaching her to drive a car, there will be obstacles to overcome and you will do well to cultivate patience as one of your major virtues. Just remember that unless she has had some background on the subject you can't expect her to be as fluent and versed in the terminology as you are, and if it is necessary to go over the same thing twice, try to visualize how you would make out with a pair of knitting needles if she were teaching you to use them for the first time.

If you get her a camera which embodies the basic control adjustments

but not too many gadgets to worry about, she will probably enjoy it more and you will be more successful in your teaching than if she were using an ultra fancy job. Where my own wife was concerned, she happens to like the idea of being able to see just what she is taking, so I got her a Rollei. One of the first lessons to learn is the advisability of keeping the camera steady during exposure and wherever possible to use a tripod. If you expect her to get consistent results you should also see that she has a reliable exposure meter.

Don't expect the little lady to step right out and start taking pictures till you've given her a good briefing on the mechanics of her camera and on the basic principles involved in taking a picture. It is most important that you do *not* give her too many literal rules to remember. Explain every phase of her camera and its workings in terms of logical reasons why it is so, and illustrate each point with examples which make it clear to her what is actually taking place. With this approach she will understand what is going on and when a unique problem confronts her will be able to find a solution through the logical application of the facts she already understands. A bundle of memorized rules in her head would probably leave her floundering the first time she ran across a situation which had not already been thoroughly explained to her. It is also much easier to retain for a long period of time anything that you fully understand, while rules are easily forgotten or become distorted.

In teaching the mechanics of the camera you would do well to take up each factor in the sequence in which it is used when you are actually taking a picture, and as your wife gets to shooting pictures have her take each step in the same order each time so she will build up proper habit patterns which eventually develop into reflex reactions. This will ultimately prove most helpful because when you are in

Teach Your Wife To Use A Camera

By Glen Fishback, APSA

the middle of shooting a subject you want to be able to concentrate on getting the picture rather than to be worrying about the problems of how your camera functions.

The operation of a shutter need not prove complicated. In order to avoid possible camera movement it can be set at 1/100th for average snapshotting in black and white and at 1/50th for color. If there is going to be fast action in the subject, employ the fastest shutter speed possible, and if the picture material is stationary with a need for depth of field, use a tripod and a slow shutter speed. You can also advise that when shooting action it is usually advantageous to pan the camera with the subject as it goes by to minimize the degree of traverse of the image on the film.

At the same time you are explaining camera details you can coordinate this with your advice on the exposure meter. After being sure that the meter is set for the proper film speed and you have ascertained the shutter speed to be used, the next thing to do is to set the camera for the f:stop corresponding to the shutter speed chosen as indicated by your exposure reading. An explanation on how stopping the lens down gives greater depth of field wouldn't go wrong now, and let her know that the difference between each stop is a factor of 2. Don't just state the fact, but let her look through the lens while you open it up and let her see how twice as much light comes through when it is opened up a stop and she will then see the logic of doubling your shutter speed for each stop opened and the reverse for going the other way.

Now if she will just focus the camera she is all ready to snap a picture assuming she has a subject and you've helped her load the camera with film. We won't touch here on the function of loading, unloading, wind-

ing film, general care of camera, developing, etc., but will leave this for you to do in terms of the type of equipment being used.

Before wrapping this article up, however, I'd like to take you on a field

trip with my wife, Altha, and me to see how some of this talk works in practice. Shortly after giving Altha her Rollei we were scheduled to do an assignment for Ansco so we decided
(See *Teach Your Wife*, page 46)



This is Altha, victim of Glen's plot to turn her into a photographer. Question: How soon will Altha appoint Glen helper?

"Cine Vacation-Itis"

By Leo Caloia



Upper Merced Falls, from bridge.



The Grizzly Giant, 3800 years old.



Mirror Lake in early morning.

Have you ever driven to work in late Spring or early Summer and wished you could keep on driving to some far off place? The weather is just perfect . . . the sun is mellow and warm with just enough of a breeze to rustle the tree tops. The sky is a deep clear blue . . . ceiling unlimited. Even the old car seems to run better. The night before you gave your movie camera a cleaning and dusting from its winter rest and wound it up, aimed it at a picture on the wall and pushed the button. The whirring noise made a very familiar sound . . . so familiar that your wife looked uneasily over the magazine she was reading and knew what was coming up. Stocking up on color film was nothing new to her except that the reasons and explanations were always different.

The combination of the above symptoms are easily diagnosed. You have a touch of a common malady known as "Cine Vacation-Itis," in which the patient not only has an uncontrollable urge to go on a vacation, but also to film a movie record of his trip. What is the cure? That's easy. Take a vacation of course. Where shall you go? Which brings us down to the point where this story should have started in the first place.

Each state in this land of ours has its attractions and vacation spots, but if you want scenes that will make your audience jump right out of their seats, then Yosemite National Park in the High Sierras of California is the place.

Probably nowhere in the world can the vacationer and movie maker find such a concentration of mountainous beauty in a small area than in Yosemite National Park. Seasoned travelers who have viewed the many scenic spots of the world return again and again to see the marvels of Yosemite. This masterpiece of natural architecture was started, according to geologists, about 200 million years ago. It has been in the making until 20,000 years ago when the finishing touches were put in and has remained practically unchanged since that time. At one time Yosemite Valley, which is only $7\frac{1}{2}$ miles long and $1\frac{1}{2}$ miles wide, was covered by the Pacific Ocean. Millions of years passed, the water receded and the earth's crust was uplifted forming the Sierra Nevada Mountains and the beginning of Yosemite Valley. The re-invasion by the sea, plus the gouging out by glaciers left the gorge as an inland lake which when it receded became the bed of the Merced River and resulted in the Yosemite that we know today.

Located in the High Sierras of California, Yosemite Valley is open all year and has two main entrances; one from the East and one from the West. The eastern entrance (U. S. Highway 395) turning off at Leevining (California State Highway 120) is not open until after approximately July 15th. This road goes through Tioga Pass which in Winter is covered with 25 to 30 feet of snow and it is not until summer that the road is completely cleaned for safe travel. The two western entrances are on California State Highway 140 and 41 which branch off from U. S. Highway 99 at Merced and Fresno.

Probably the first most spectacular view of Yosemite for the visitor is from the eastern entrance on State Highway 41. The road, a well paved mountain highway goes through a quarter mile tunnel. As you come out into the daylight again, there lies Yosemite Valley just like a huge painting. After blinking your eyes to make sure it is real, you park your car in the parking area and without even getting out of the car, witness a sight of scenic splendor unequalled any where in the world. At the left guarding the Valley is a huge block of granite towering 3604 feet in the azure sky. Known as "El Capitan", its sides are bare of vegetation and seemed to have been chiseled by some master sculptor. To the right can be seen Bridal Veil Falls, a glimmering shaft of white water dropping 620 feet like the silken folds of a bride's veil. Through the lush greenery of the Valley, "Half Dome" can be seen in the background, a large rock formation thrusting its rounded top 4892 feet into the air.

Accommodations in Yosemite are excellent. There are trailer parks, camp grounds and large hotels. In the peak summer months, however, reservations are advisable.

The scenic attractions call for color film and the cine filmer can obtain an abundance of human interest and action in his movies, balanced with awe inspiring shots of the natural wonders. Bears roam the Park, halting motorists for food. In taking pictures the Park Rangers warn vacationers that they are wild animals and should not be teased or antagonized. Deer also abound in the meadows affording good shots of wild life in natural surroundings.

Perhaps one of the most interesting and educational scenic spots in Yosemite is the Mariposa grove of Big Trees. Over 200 giant Sequoia trees are in this grove and they are among the world's oldest living things. The "Grizzly Giant", estimated to be about 3800 years old is over 200 feet tall and the trunk measures 96.5 feet at its base. Another famous tree is the "Wawona Tunnel Tree" in which a tunnel has been chiseled right through the tree allowing a car to pass.

A good opportunity to use telephoto lenses is afforded at Glacier Point, over 3250 feet above Yosemite Valley. Three of the largest waterfalls can be taken from this point and cut into shots taken from the floor of the Valley, making a nice variety of angles. Mirror Lake is another impressive sight. Located in a canyon at the base of "Half Dome", the lake in early morning is as smooth as glass, appearing as a huge mirror reflecting the trees and mountains above. Yosemite National Park has a total area of 1190 square miles and is about the size of Rhode Island. It includes, besides Yosemite Valley, the upper reaches and back country of the High Sierras, a beautiful scenic region of lakes, mountains, meadows and big trees, accessible by trail and pack animal.

It is a known fact that a trip to Yosemite will cure "Cine Vacation-itis" for at least a year. In some obstinate cases it takes two trips. If you are a cine filmer, either 8mm or 16mm, who wants to get away from stop and go signals, loud alarm clocks or even the wife's cooking (don't let her know that), then Yosemite National Park offers the right diversity of attractions that is sure to please every one. And what's more, you will come back with some movie scenes that will make your audience jump right out of their seats. Some will probably get a touch of "Cine Vacation-itis" right on the spot. It is contagious, you know.



Bridal Veil Falls drops 620 feet.



Vernal Falls in early morning.



Mirror Lake. Is it right side up?

Are Your Color Slides Fading?

By Charles J. Eacock

Many times these days at a meeting of color slide enthusiasts the remark is heard: "Gee! I'm just sick, some of my older slides are fading terribly. The colors are all washed out, and I'm ashamed to show them. But I guess there is nothing that can be done about it, and the trouble is that I'll never get back there again to get another set."

The remark is met with looks of understanding, for others are having the same experience, and go into mournings of their own. It all sounds like a very bad state of affairs, but let us investigate a little further.

There seems to be no question but that some types of color film transparencies are actually fading, for I have personally investigated some instances and definitely proved that fading has taken place. However, fortunately for the rest of us who use other types of film, apparent fading is not actually so.

Let me tell you of a particularly interesting incident that definitely proved that what looked like fading was caused by something that was entirely different. It came on so gradually that for a long time we were unaware that some of our older slides had lost their pristine brilliance. Then it dawned on us that they had lost their sparkle, and looked lifeless. It was quite a shock, for they were a popular set, and many demands were made for their showing. We had to keep on projecting them, but felt it necessary to explain they were quite old, and had lost the greater part of their original color.

At one of these showings, one of the slides dropped onto the hard floor and was broken. As soon as possible, this slide was dismantled to be remounted. On looking at the glasses, it was noted that there was a smoky appearance on the inner surface. Not much thought was given to this, and the slide was completely remounted with new glasses. At the next showing of this set, the slides came up with their usual lack of lustre until

we came to the one that had been remounted. When this one flashed up onto the screen, there it shone with all its old brilliance. We were amazed. Even so, it did not dawn on us just why this had happened.

Later, thinking things over, the suggestion came to examine all the rest of the slides to this set. On dismantling all of them, we found the same dingy coating of something on the insides of all the glasses. They were all remounted with good clean glasses, and a trial run was put through the projector to see how they looked. Imagine our delight, when they literally flashed up on the screen. They were an old set, which had been projected several hundred times, and yet here they were just as brilliant as when they were first made. They were reborn.

To be very frank, it was quite a puzzle. But to check things we took all of the many thousands of our slides and completely remounted them. Every set, including the very newest ones came up with a sparkle we had not seen for a very long while. Also, and this is the key to the whole situation, every slide had more or less of that dingy smoky deposit on the insides of the glasses.

The question was—"What was the cause of that deposit?" A very thorough investigation was made of all possible causes. It was finally found that the heat of the projection lamp had evaporated the slight moisture contained in the film and masks, and gathered up the minute particles of dust and impurities present everywhere, and deposited them by condensation on the insides of the glasses when the slide cooled off again. It was this film of impurities that screened down the brilliance of the colors during projection. The transparency had not faded at all. It was blameless.

In these days of brilliant projection, very high wattage projection lamps are used. And the higher wattage of the projection lamp produces

a much greater amount of heat. With this increase of heat, the greater opportunity of dingy deposits on the insides of the slide glasses.

The whole question arises—"Do we actually need such high wattage lamps? Are we not overdoing things? Is such brilliance so very necessary? Do not our slides look quite a little unnatural? I honestly feel, that if we ask ourselves these questions, and give an unbiased answer, we are bound to come up with the idea that such a showoff is not vitally necessary.

Personally, we have cut down on the wattage very considerably. With the right kind of projector, there will still be plenty of illumination. But it certainly does require just the right kind of projector; not all will do it.

In our own case, for a fairly small showing with a 50 x 50 screen, we now use only a 200 watt projection lamp. For bigger groups, and a 60 x 60 screen, we go to a 300 watt bulb. And for larger audiences, with longer projection throws, we go to 500 watts. With the lower wattage lamps, a slide can be left in the light beam for several minutes, and only get slightly warm; and of course a very much lower condensation factor, with corresponding lowered deposits.

Where we use paper masks, we are now discarding one of the two thicknesses of mask, only keeping the one with the reflecting surface. This cuts down the amount of moisture by almost one half, with a matching decrease in deposits. We now intend to try using the thin metal masks, mounted between the glasses as usual. This will cut down the amount of moisture still further.

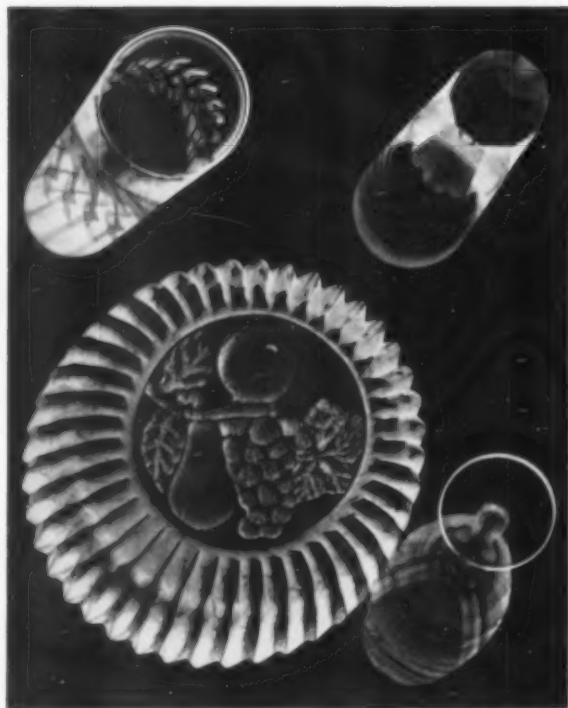
As a suggestion, for your slides that have apparently faded, try opening some of them up, and if you find that smoky deposit on the glasses remount them. The chances are, that they will flash back as though just made, and all the question of fading will evaporate.



Old Stuff

and One or Two Ways to Use It

By Wm. Palmer Taylor



3) It has almost unlimited possibilities, most of which have never been seriously studied. You get different effects as you vary the angle at which the light hits the paper, or as you change exposure and development, or as you use a small light or a large one. You can use multiple lights, or moving lights. You can expose part of the pattern for one time, and other parts for more or less time. You can combine objects on the light sensitive surface with projected shadows or even conventional negatives.

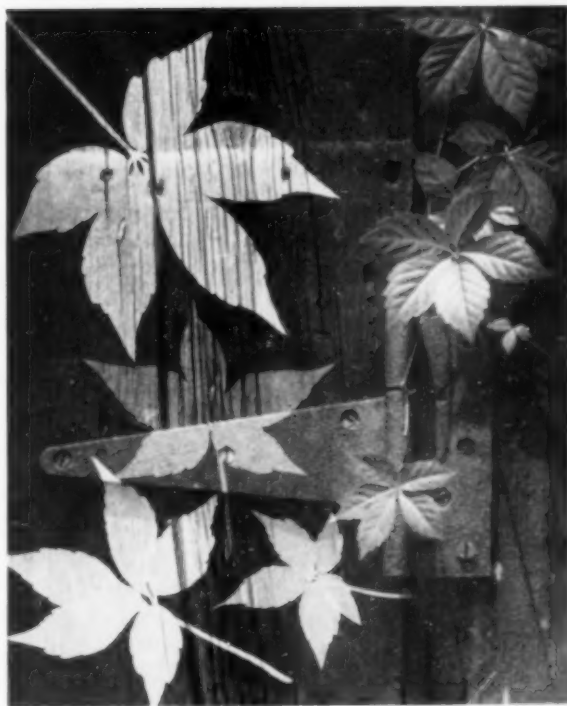
The prints which you see were made when I found that the local camera shop was selling out over-dated paper at half price: I couldn't resist gambling on a few packages. Then I cleaned out my dark room and found that a full package of Kodabrom had been packed with a lot of miscellaneous junk when I moved to Hamilton, and had been aging for a full twenty years the label was stamped "expires in 1939" and I must have bought it about 1937. Real prewar stuff! It was advertised by Eastman about 1937 as "... a new type of projection paper ... very stable and does not lose its density or contrast with age." I can testify that the claim was well-justified! I put a heavy glass ash tray on a sheet of the stuff, turned on a 40-watt bulb about six feet away for about ten seconds, and dunked it in a tray of developer which happened to be designed for DuPont Warmtone. The result was a strange-looking sunburst, but with nice juicy blacks and adequate whites.

As long as there has been photography, people have amused themselves by putting odds and ends on light-sensitive material and developing the patterns of light and shade that resulted. A few schools have used the technique to teach the principles of composition, but the great majority of us ignore it as too primitive to be of much interest.

There are, however, three things which can be said for this way of making patterns which are not generally recognized:

1) It is a fine way to get rid of all the accumulation of old paper and film that piles up in the darkroom—the projection paper that grew old before one used it all; the contact paper that was left over from the batch of prints that one made for some group; the widely-advertised wonder-material which one tried and didn't like; the job-lot of paper which one got as a great bargain at a cut rate and which one has never known what to do with.

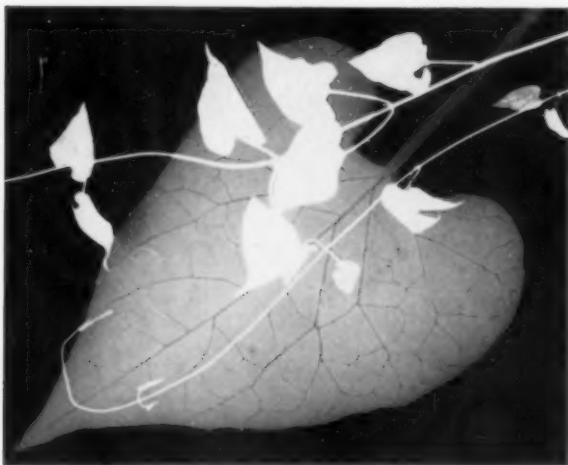
2) It is something to fall back on when you find yourself in one of those unfortunate situations when you have saved up an evening and mixed the developer and laid out all the trays, etc.—and then find that the negatives which were to furnish the Print of the Year are simply no good. It is quick and simple and takes almost no preparation. It lets you make prints when there seems to be nothing worth photographing, or all your negatives seem to look like rubber stamps.



This encouraged me to work through the package, trying out the rest of our ash trays and some Swedish glass vases and liquor glasses and cocktail glasses. The effects were quite unexpected in some cases: by varying the distance from the light, I could make squat glasses look tall, or tall ones look flat. Some of them looked right-side up only when I turned them upside down on the paper. Some looked like nothing on earth in any position. I used up the package of Kodabrom and worked through some Varigam and Indiatone and Velour Black and Warmtone which had also "expired"—although not eighteen years ago! They all gave amusing results—especially with some glass pitchers and martini mixers, and a heavy glass vase from Holland.

Looking over the results next day I picked out a drunken-looking pitcher and glass, and label the combination "One Too Many" and sent it, along with the weird blotch that resulted from a glass vase, to the All-Ohio Exhibition of Pictorial Photography—just because they happened to have sent me an entry blank. They accepted both pictures, and one got Honorable Mention, which just shows that you never know your luck.

If glass worked, other things might, too. I tried some flowers and leaves from our yard and nearby vacant lots. Results were only fair: some of the patterns were decorative, but there was a certain monotony about them, and there was a tendency to get a rather unpleasant effect when a leaf was partly in contact with the paper and



Photograms are not new, but this author has given them a new twist by making them on old paper. Do you have an equally simple stunt that works well for you? Why not write and illustrate it? Now? Ira Current, who edits our PS&T supplement needs material, so does the Journal. Send your long or short articles on techniques to Ira at 26 Woodland Avenue, Binghamton, N. Y. Send other articles direct to the Journal.—db.

partly out. This suggested another technique, though: if a leaf could act as a negative, why not put it in the enlarger? I took two pieces of glass, and hinged them with a piece of tape, and stuck a couple of strips of film along the edges to keep the leaf from being crushed. It worked fine—especially with Warmtone or Indiatone paper. (Not so well with some old film, which seems to lose contrast with age.)

For variety, I tried projecting a leaf—or group of leaves—and laying a spray of the original material on the paper. Some of the results pleased me very much, but would probably infuriate a purist. They might be more suitable for use as a decorative screen or lampshades than as exhibition prints.

Since, though, one might as well be hanged for a sheep as a lamb, I took the next logical step and tried combining shadow patterns with conventional negatives. An old and utterly undistinguished picture of a row of maples was different, at least, when I laid a few maple leaves on it for varying times during the exposure. A rather flat picture of some woodbine on an old barn looked a lot livelier with a few small leaves of woodbine printed in. And I got a print that could be called "Dream World" by laying some grasses and plantain on a picture which I took at sunset of some volcanoes in Guatemala.

This sort of thing has its limitations, of course. All of the effects are not good, and some can be both cheap and irritating. If you want a change of pace, though, try it. The odds and ends in your dark room, the glass ware in your house, and the weeds on your alley, have possibilities that you may not have suspected.

On Judging The Motion Picture

By Ed. Kentera

If the judging of a work of art, a single canvas, may be classed good or bad, as might suit the whim of a judge, one can readily understand the complexities of judging a motion picture. Unlike the painter's single canvas a motion picture contains many canvases, or frames. Each frame, to insure its acceptance by the judges must contain a certain quality of art. And yet a well photographed frame is but a small part of that which makes a good motion picture. The judges will also look to the method by which the film is assembled, (edited) and the manner in which it is paced, (continuity).

If sound has been used, did it embellish the film? Was narration and music in key with the mood of the film? These are the elements contained in the film. But frequently there is yet another element outside of the film, an intangible element which could change the entire course of judging. This element, if we may call it that, is made up of the human emotions. Some films on being viewed may provide so strong an emotional impact that the judge could lose sight of the basic construction of the film. However these basics are most certainly still present. We have only to switch off the projector and the images responsible for the emotions are gone. But what about the emotion? Is it still at work? Will it grant a top award to a film containing many flaws? A decision based solely on the feeling which a film has evoked could be unfair to the makers of other entries. Particularly if those entries contained considerably less or no material which might arouse the emotions.

Film judging is not a simple task

In the appraisal of an intricate piece of precision machinery the judging for top quality is a relatively simple task. The alloys used in the metal, the tolerances to which the machine is constructed, and finally, its flawless operation, are obvious facts. Nothing is left to the emotions. One machine stands above all others by the accepted mechanical standards. These are tangible standards which can readily be measured. But what about the film? Here the standards are in the main flexible and intangible. The combination of the mechanics and arts existing in the film must be so skillfully combined that the results merge as one product.

It has always been the contention of this writer that a film is a "whole product." True, its wholeness is the result of the basics of cinematography—photography, continuity, editing, titling and sound. And yet these elements are not in themselves a product. They are but the tools required as assemble the "whole product." The practice of judging these separate elements is still common among certain groups today. Such a method, wherein a film is dissected and each technique judged separately, cannot possibly produce an honest rating of that film. This system is known as the point, or percentage method

of judging. As an example. It may provide 20% for photography, 20% for continuity, 10% for editing, 10% for titles, 20% for sound, and 20% for audience reaction. These points may vary with the various groups of judges. There exists wide controversy as to which technique is the most valuable. In this fact lies an admission of the inaccuracies of the point system. Such a system is in itself a bottleneck of indecision. No vital element of a motion picture can be placed above another. Each should be given equal consideration in the assembly of the "whole film."

Judge the whole film

Judging by the "whole film" method precludes the possibility of underrating a film. Only a judge with a record of competency and a background of motion pictures should be qualified to rate the films. His storehouse of experience and knowledge will assist in divorcing the task at hand from the emotions which may cloud a just decision. Should any of the techniques of the film be faulty he will not be moved by a flawlessly beautiful musical scoring into overlooking these faults. The film will have to stand on its "wholeness." He will not be looking for the perfect film, true perfection being seldom, if ever, attained. The winning films will, however, hold to a minimum the imperfections.

They will contain a number of factors which will materially aid the judge in his rating. He will consider the choice to subject matter by the filmer, not to be critical of that choice, but only to regard the filmer's ability in handling such a choice. When a filmer has a natural tendency for comedy, and is completely aware of the elements which go into the making of good comedy, he is almost certain to turn out a far more superior film than had he chosen a vein in which he lacked ability. Without actually resorting to a scale of points the judges will observe the photography and they will feel the presence of good continuity by the film's tempo and pacing. By averting monotony within the film's contents the maker will have held the interest of the judges and bettered his position for a greater rating.

By the presence of all these factors there is then a "whole film" which will be judged by what is seen and felt and not by each of the tools which were employed in its production. The judges will then arrive at a decision unmolested by point cards or other shackles which would not permit a true expression of their rating on the films which they have witnessed. The film will either be accepted for what it is, or it will be rejected for what it did not accomplish. In knowing that his film has been critically and honestly judged the filmer should graciously accept the decision rendered his work, applying all new found knowledge to the betterment of future productions.

Judging from what we've seen around the camera clubs, it is quite apparent that a great many of our color photographers have not as yet tumbled to the fact that Color is definitely psychological. Not so those responsible for our colored movies and TV, for here you have merchandising at its best, and when our talented producers and hucksters set out to present a desirable product loaded with eye appeal, you can bet your last dime they have used what they know of psychological color to win the consumer's attention, hold their interest, and finally deflate their pocketbook.

Now, in line with the trend colorwise, we note a quote in the Color Division BULLETIN of recent date in which Chairman Merle S. Ewell, APSA, reports that Color Slide Exhibitions, which some years ago totaled around fifteen, are expected to number eighty in 1958. Can you imagine what this means to those responsible for assembling and keeping the many records connected with Who's Who In Color, not to mention the work of the Aids and Standards Committee. A tremendous task indeed, dedicated to the promotion of color photography and its adherents.

The role of P.S.A.

Frankly, we wonder if the average slide fan appreciates the role the P.S.A. has played—and is playing—in putting slide exhibitions on a sound basis, one that is efficient and considerate of the thousands of exhibitors all over the world. Nothing bespeaks the value of the P.S.A. more than the efficiency with which all its approved slide exhibitions are conducted, and while we may hear an occasional note of dissent, this is to be expected. Parental guidance is not always appreciated.

Nevertheless, and despite the foregoing observations, we strongly suspect that most exhibitors are wondering how their slides will fare in the face of an increasing competition. Is the quest for Acceptances and Honors going to be any tougher than it appears to be today? Are the long suffering judges going to be able to discharge their onerous duties as deliberately when confronted with three thousand instead of one thousand slides for evaluation? Let's face it, the going is bound to be rougher, and here's why:

Eighty Exhibitions in 1958. This multiplies the competitors.

Burgeoning interest in Color.

Improved color film and cameras.

Developing ability and color techniques.

Color TV.

Slide Exhibition appeal through music and showmanship.

Promotion of incentive through Special Awards.

Increase of travel.

A car in every garage, so, a projector in every living room.

Is all this convincing enough, or must we append still more reasons? There follows, then, the natural question, "But won't the rougher going tend to discourage the average slide maker and thereby reduce the entries in the competitions? The answer? Phooey! Right now the going is rough, yet next year we'll have about eighty slide exhibitions. Does THIS look as if the slide makers are discouraged, dismayed, disenchanted? Not if we know our Acceptance-hungry addicts, for here we have

Growing Pains

By Jim Archibald

a unique species of Homo Sapiens, mortals endowed—through photography—with patience, concentration, hope, and an appreciation of beauty. Yes, and having fun, too!

It follows, then, that if competition is more acute and prolific, the quality of color transparencies is going to improve in every way, which, more than ever adds considerably to the labors of our judges. Certainly it is essential that judges—who are human and only reasonably objective—discharge their selective duties as capably as is possible, for only in this way can they enjoy the confidence of the serious slide makers. This being so, it further follows that with the demand for truly deliberative judging, the importance of the judge's role will be recognized and accorded the respect due those without whom it be impossible to conduct slide competitions.

Here it might be relevant to touch upon the frustrations of most—if not all—of us when some of our most successful slides emerge from periodical exhibitions with a score reminiscent of kindergarten arithmetic, while one that had no record whatever shows up covered with glory. Alas, 'twas ever thus, and ever shall be, so dispense with the fulminations. Instead, consider the blessings of a punctured ego, get that jaundiced eye out of the viewfinder, and—hope. Plautus put it rather nicely when he wrote, "Things which you don't hope for happen more frequently than things which you do hope."

To learn is to grow

Anyway you look at it, this matter of acceptance appears to be another case of the "Survival of the fittest." And who, it may be asked, ARE the fittest? Before answering this one, how about a little analysis of our motives in seeking acceptances. Being in no position to answer for others, suppose we elucidate upon our own incentives and satisfactions.

Slide competition provides a challenge which we gladly accept. It is stimulating to win an acceptance, but more exciting to know that "your adversary is your helper." We give something of ourselves through photography and its associated labors, but more comes back to us. In a sense the acceptance is in the nature of a prize, though sometimes it is tintured with dubiety. The sticker is visual proof of our success, but what of the larger rewards incurred through competition? Such as:

A developing ability. An appreciation of the talents of others. The sharing of ideas. Making friends with a mutual interest. Learning the value of patience. Looking through the exhibition catalogs and enjoying the success of friends—and strangers. All this, and much more, but not forgetting the value of our defeats, frustrations, escapes, successes, labors of love, satisfactions, and—tickled risibilities. So very much—for so very little!

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LAGATTUTA, John, 19 Pamela Pl., Arabi, La. 6'57 CNT

M. C.
LAUNROTH, Marie L., 714 Carlton Ave., Olympia, Wash. 6'57

GLENN E. BROOKINS
LAWRIE, Cal. Joe S., 2620 - 23rd Rd., N., Arlington 7, Va. 6'57 CP

LEE BEISER
LEE, Mark, 5 Sun Kwong Chong Co., 44 North St., New York 13, N.Y. 6'57 CP

WELLINGTON LEE
LI, Cheng Chao, P.O. Box 1029, Manila, Philippines 6'57 P

GO SUAN PIENG
LINTON, M. S., 1552 W. Mulberry Ave., San Antonio 1, Tex. 6'57 P

ROBERT COLLIER
LUBANSKI, Miss Mary J., 32 Alder St., Yonkers, N.Y. 6'57 C

HELEN C. PARKER
MA, Johnny, 38 Griffith Rd., Newclare Johannesburg, South Africa 6'57

YET PORE PUN
MACAHONIC, Len, Nolaquin, Alaska 6'57 P

M. P. OCHTTA
MACINTYRE, Harvey W., Box 137, Lacombe, Alta., Canada 6'57 CNP

N. P. OCHTTA
MACKENZIE, Malcolm, 465 Park Ave., New York 22, N.Y.

JOHN DOSCHER
MACKENZIE, P. B., 1017 Cawood St., Lansing 15, Mich. 6'57 CN

MRS. LETA M. HAND
MALLOUF, Edward H., 529 Millburn Ave., Short Hills, N.J. 6'57 C

DR. ABRAHAM BURACK
MARCELLUS, Fred A., 1423 N. Dosty Hamford, Calif. 6'57 CN

EVAN R. WASH
MANN, Miss Louise C., 130 E. 40th St., New York 16, N.Y. 6'57 C

DAVID A. MURRAY
MARSHALL, Miss Toni, 550 Arlington, Chicago 14, Ill. 6'57 C

GEORGE TONN
MATHEWS, Carl F., 609 N. Institute, Colorado Springs, Colo. 6'57 C

WANNETTA DRAPER
MAY, Oscar, 643 N. 15th St., Philadelphia 30, Pa. 6'57 CNP

RAY O'DAY
MEDICK, George B., 1215 N. 13th St., Sioux Falls, S. Dak. 6'57 CN

JAMES W. FOX
MEYER, W. J., 14411 Courtland Ave., Cleveland 11, Ohio 6'57 P

JOHN D. HAY
MIKLAUTSCH, Thomas J., P.O. Box 1 Fairbanks, Alaska 6'57 CMPT

DAVE TOZIER
MITCHELL, J. Curtis, 7320 N. Seeley Ave., Chicago 45, Ill. 6'57 CP

JOHN A. KELLY
MITCHELL, Willard L., 211 Dwight Rd., Burlington, Calif. 6'57 C

BERYL C. BRIGGS
MURPHY, Walt R., 329 Westview Dr., Winston-Salem, N.C. 6'57 C

R. F. MORSE
NESS, Clayton W., 916 Belmont Rd., Grand Forks, N. Dak. 6'57 N

FRED A. MAIDES
ORBERG, Edwin N., 210-A Physica, State Univ. of Iowa, Iowa City, Iowa 6'57 S

EZRA POLING
OSMOND, Mrs. A. E., 1268 Michigan Ave., Cincinnati 8, Ohio 6'57 CP

THOMAS J. MURPHY
PACKER, Harold J., 2815 N. 3rd St., Phoenix, Ariz. 6'57 C

SARAH B. FOSTER
PAKE, Tom T., 4526 N. Sheridan Rd., Apt. 108, Chicago 40, Ill. 6'57 P

W. C. RADEBAUGH
PARKHILL, Elliott D., 1315 Buchanan St., Hollywood, Fla. 6'57 P

WALTER E. PARKER
PAUL, Herbert Kenneth, 120 Paramount Court, University St., London, W. C., England 6'57 S

WALTER J. GOLDSMITH
PINAULT, W. H., 4510 Charles St., Omaha 3, Nebr. 6'57 M

FRED E. CLASSEN
POLK, Mrs. Nordica V., 1502 E. 49th St., Kansas City 10, Mo. 6'57 JP

FORREST T. WALKER
RANSOME, Albert T., 312 Edwards Lane P.B.S., Riviera Beach, Fla. 6'57 S

GEORGE D. BAER
RAVISE, Suzanne, 2715 Midvale Ave., Los Angeles 64, Calif. 6'57 CN

OTTO CRADER
RICHARDS, Mrs. James, 3112 Corey Ave., Davenport, Iowa 6'57 J

WILSON SHOREY
RIDER, Jay M., 1111 N. W. 20th St., Oklahoma City 6, Okla. 6'57 P

CLARK H. HOGAN
RILEY, Dr. Thomas L., 891 S. Almonor St., Alhambra, Calif. 6'57 S

M. J. BRUNSTEINER
RINEHART, R. V., 5 Mayfair Hotel, 1256 E. 7th St., Los Angeles 17, Calif. 6'57 C

DR. WILLIS M. BASSE
SABWAYS, Nelson Nigro, Rua 15 de Novembro 1470, Curitiba, Parana, Brazil, South America 5'57

VLADIMIR KOZAK
SANCHEZ, Domingo E., Apartado del Ene 4909, Caracas, Venezuela 6'57 P

M. C.
SANDROCK, E. G., 439 N. Pinecrest St., Milwaukee, Wis. 6'57 C

F. E. HUBBARD
SCHWANDER, King D., 19410 Lucerne Dr., Detroit 21, Mich. 6'57 P

ELLIOT N. LIPSON
SEUFERT, Mrs. Francis, 913 Lehigh St., The Dalles, Oreg. 6'57 C

RAY C. MCGUIRE
SENG, Chia Siew, 3 Galloway Rd., Kuala Lumpur, Malaysia 6'57 C

CHO-TANG WONG
SHAUB, Mrs. Mary S., 159 Elm St., Northampton, Mass. 6'57 CN

RAYMOND E. SCHORTHANN
SIDERS, Miss Mabel E., 5901 N. Winthrop Ave., Chicago 40, Ill. 6'57 C

ARTHUR W. PAPKE
SIMMEL, Ruth, (Mrs. Ralph O.) Rt. 2, Allenport, Pa. 6'57 CNP

WILLIAM F. SCHLICHTER
SIMPSON, John C., Jr., 5 Rayonier Inc., Eastern Research Div., S. Jefferson & Cedar Knolls Rds., Whipping, N.J. 6'57 T

M. C.
SLAUZIS, Herman A., 63 N. Oak St., Ventura, Calif. 6'57 CP

D. D. MCARTHUR, JR.
SLOAN, Albert C., 4320 West Ave. 41, Los Angeles 65, Calif. 6'57 P

DR. CHESTER L. ROBERTS
SMITH, Dale, L., 2188 Ridge Rd. W., Rochester 15, N.Y. 6'57 S

SYDNEY E. ANDERSON
SMITH, Harold D., 746 Capitol Pl., Muskogee, Okla. 6'57 CP

M. C.
SONIESKI, Joe F., 36 Venango St., Johnstown, Pa. 6'57 CPT

A. A. EMERICK
SODEN, Joro R., 1299 Lennon Way, San Jose 25, Calif. 6'57 C

EDWARD LOUIS CISMONDI
STARRENBURG, A. C., 116-36 Lincoln St., S. Ozone Pk., L.I., N.Y. 6'57 CPT

C. STARRENBURG
STONE, A. L., 3028 Baker Ave., Seattle 7, Wash. 6'57 P

CLARENCE T. ARAI
STONE, Dr. Nathaniel M., 479 Commonwealth Ave., Boston, Mass. 6'57 CNP

M. C.
STOOR, James A., 7 Leppers Pl., Brooklyn 38, N.Y. 6'57 CP

FRANK S. RICHARDSON
STOUT, Larry, 109 Elmore St., Darlington, Wis. 6'57 P

MRS. PHYLLIS MOORE
STRICKLAND, Dr. W. A., Jr., 603 S. Marston St., Little Rock, Ark. 6'57 T

M. C.
SWANTON, Win, 30 Morningside Rd., New York 25, N.Y. 6'57 CS

GEORGE J. MUNZ
SZYPAL, Martin, 1632 Colby Ave., Los Angeles 25, Calif. 6'57 P

VICTOR SKITA
TRAN, Link, No. 3, Rue Chau-vien-Tiep, Cholon, Saigon, Sud-Viet-Nam 6'57 NP

NHAM HA-PHI
TRINE, Ky-Viem, No. 3, Rue Chau-vien-Tiep, Cholon, Saigon, Sud-Viet-Nam 6'57 CT

NHAM HA-PHI
VAN, Clarence H., 307 Colonial Ave., Kalamazoo, Mich. 6'57 C

LEROY MAYNARD
VANDEURS, Rear Adm. George, USN, 312 Golden Gate Ave., Belvedere, Calif. 6'57 J

F. M. ANTHONY
VILAR, Antonio Olio, Versalles 84-32, Mexico 6, D. F., Mexico 6'57 C

MARIO SABATE S.
VILLALVAZ, Jose Manuel, Marjella 41, Depto. 4, Mexico 6, D. F., Mexico 6'57 CPS

JOSE LORENZO ZAKANY
VOGEL, John T., 49 E. 5th St., New York 19, N.Y. 6'57 CJP

FREDERIC B. SHAW
WALKER, Frank Seward, 7013 Haskell Ave., Van Nuys, Calif. 6'57 C

ELSIE M. PYLE
WEBB, Walter R., 2807 Jennings St., Sioux City 4, Iowa 6'57 C

FRANCIS A. KINGSBURY
WEIDKNECHT, Elmer J., 9918 Bellvue Dr., Downey, Calif. 6'57 CS

DR. DUANE M. SMITH
WEINHOLD, Ernest John, Jr., Box 297 Carnegie Inst. of Tech., Pittsburgh 13, Pa. 6'57 JPT

ROBERT E. ROSE

CD Portrait Competition

Lack of space last month forced us to shorten the item about this new venture. It should be noted that special provision is being made for those who shoot larger than 35 color; a class has been established for the 2 1/4 x 2 1/4 group. This jumbo group has frequently expressed their feelings at being barred from most competition by the restriction to 2x2 slides. Here are the details and the usual listing will be found under "Competitions" on the Salon Page away back in the book.

In each competition, a medal, four award ribbons, and a number of honorable mentions will be given. After each two competitions (one in November, one in May each year) medal and award winning slides will be eligible to compete for an annual trophy.

Color Division members pay no entry fee; all other PSA members, \$1.00. Non-PSA members may enter upon payment of \$10.00 PSA membership fee. In all cases, the entrant must enclose return postage for his slides.

Although the program is new and just recently announced, the response in requests for forms and information indicates that this will become a popular and important part of PSA's program of competitions.

The first semi-annual competition closes November 1, 1957. It is being sponsored by the Minneapolis Color Photo Club, whose extensive experience over the years in handling other PSA competitions and Interna-

tionals is expected to result in capable handling to help get the new program off to a good start.

Entry forms and rules for the contests are being printed and will be available well in advance of the November first closing date. For information, write John Sherman, APSA, Portrait Competition Supervisor, Box 3623 Loring Station, Minneapolis 3, Minn.

Travel Prize Added

We are somewhat late in offering this news but we hope not too late. Tracy Weatherby of the CD Travel Competition has advised us that Eric Ergenbright of Through the Lens Tours has added a trip as a prize for the Travel Slide Contest this year. We don't have the details but get your entry in, details from Tracy.

WW Correction

It would seem that a single error has marked the otherwise perfect record of compilation in the last year of Blanche Kolarik's handling. Edith Oakley Baxter of Seattle should have been credited with judging a color show during 1956.

Workshop Plug

Prominent among the features of the new version of the Camera Club News issued by Eastman Kodak Co., is a great big plug for the Salon Workshop and for PSA membership. Pictures by John Fish and Lowell Miller illustrate the article. The program

Travel Aides

MICHIGAN, Flint, Charles A. Jackson, 406 E. York Ave. Information by mail or in person.

MAINE, Bath, Daniel C. Wakefield. Familiar with most of Maine, particularly the lake region. By mail or in person.

NEW YORK, Brooklyn, Florence O. Rosenblatt, 259 Bay 19 St. Familiar with metropolitan area and surrounding countryside. By mail or in person.

WASHINGTON, D. C. Myron Hendee, 4617B 36th St. South, Arlington, Va. Familiar with capital area.

When writing for travel help, please enclose a stamped and addressed envelope (large).

To become a Travel Aide, register your name, area covered and your special interests with John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

chairman of any adult camera club may get a free subscription to this 20-page bulletin by writing Camera Club News, Audio-Visual Service, Eastman Kodak Co., Rochester 4, N.Y.

PSAers Honored

Word comes from Down Under that two well-known PSAers of New Zealand have

WIGGS, Mrs. Geneva, 701 E. Heacock St., Jonesboro, Ill. 6'57 P

CHARLES BARE

WILLET, Herbert, 2000 F St., N.W., Washington 6, D.C. 6'57 C

MISS BRODIE EHRICH

WILLIAMS, Clayton F., U. S. Embassy, Oslo, Norway, APO 85, New York, N.Y. 6'57 C

J. C. NOVAK

WILSON, Maurice E., Westview Jr. High School, 1901 N. E. 127th St., Miami 47, Fla. 6'57 C

HARRY A. GOLDSTEIN

WISE, M/Sgt. Paul M., Tuslog, Det. 15, Box 3, APO 224, New York, N.Y. 6'57 C

ROBERT M. GABRIEL

WITTE, Leonard O., 1064 S. Genesee Ave., Los Angeles 19, Calif. 6'57 C

M. M. PHEGLEY

WOOD, Ray, 2417 So. Main, Sioux Falls, S. Dak. 6'57 C

JAMES W. FOX

YOUNG, Derek R., Main St., Box 79, South Lee, Mass. 6'57 C

YOUNG, Sara L., (Mrs. Derek R.)

Main St., Box 79, South Lee, Mass. 6'57 C

BERKSHIRE MUSEUM C. C.

ZEHNER, J. Alex, 1620 The Bigelow Apts., Pittsburgh 19, Pa. 6'57 CN

TRACY WETHERBY

NEW CAMERA CLUBS

ASSOCIATION OF PHOTOGRAPHERS,

P-73, Raja Nabakshen St., Calcutta 5, India 6'57

DR. G. THOMAS

BROOKVILLE AREA CAMERA CLUB, % Raymond F. Mahoney, 247 Liberty St., Clarion, Pa. 6'57 CMNJPT

M. C.

CAYUGA CAMERA CLUB, % Mrs. Margaret M. Spruill, Box 115, Cayuga, N. Y. 6'57 P

FRED H. KUEHL

COAST CAMERA CLUB, % Lena J. Peck, 1732 Ocean Blvd., Balboa, Calif. 6'57 CP

JACK McKEOWN

DELCO REMY CAMERA CLUB, % Alice Layton, Sec'y, 541 Broadway, Anderson, Ind. 6'57 CP

M. C.

DELMAR CAMERA CLUB, % William C. Bennett, 559 Delaware Ave., Delmar, N. J. 6'57 CP

WILLIAM C. BENNETT

E-M CAMERA CLUB, % R. L. Hanson, Electric Machinery Mfg. Co., 800 Central Ave., Minneapolis 13, Minn. 6'57 CN

ROBERT L. McFERRAN

PRINEVILLE CAMERA CLUB, % Mrs. Mary Babcock, Pres., R. 1, Prineville, Oreg. 6'57 C

WILLIAM L. VAN ALLEN

FAIRCHILD RECREATION CAMERA CLUB, Fairchild Recreation Dept., % S. C. Paxton, Plant 9, Hagerstown, Md. 6'57 CMNJPT

M. C.

MELIUM CITY CAMERA CLUB, % Milan, Amarillo, Tex. 6'57 CP

E. C. JENNINGS

OAKWOOD CAMERA CLUB, % Ruth Harvey, Sec.-Treas., 18101 Oakwood Blvd., Dearborn, Mich. 6'57 C

MORRIS BLAKEMAN

PARK WEST CAMERA CLUB, % Side YNCA, 3 W. 63rd St., New York 23, N.Y. 6'57 CP

M. C.

PECOS VALLEY PHOTO. SOCIETY, % Bob Fall, Sec'y, P. O. Box 35, Roswell, N. M. 6'57 M

JOHN T. BOGZ

PRINEVILLE CAMERA CLUB, % Mrs. Mary Babcock, Pres., R. 1, Prineville, Oreg. 6'57 C

WILLIAM L. VAN ALLEN

SARNIA MOVIE CLUB, YM-YUCA, 260 Mitten St., Sarnia, Ont., Canada 6'57 M

LAWRENCE W. ABBOTT

SECCAO DE ARTE FOTOGRAFICA da A. V. C. M., % Jorge Leite, Avenida General Botha, No. 32, Lourenco Marques - 3, Portuguese East Africa 6'57 P

JORCE L'ITE

SUPERSCOPE CAMERA CLUB, 119 Centre St., New York 13, N.Y. 6'57 CP

M. C.

ZELIENOPLE CAMERA CLUB, % Karl's Camera Shop, 281 S. Main St., Zelienople, Pa. 6'57 CP

M. C.

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee, 2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions of photographic interest as I have checked below:

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture ... () Pictorial () Technical ()
Nature () My choice of one free divisional affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

Signature

Mr.
Mrs.
Miss

Street

City

Zone

State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor:

Address:

AUGUST 1957

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$10; Family memberships (husband & wife) \$15. Individual overseas memberships (no divisional affiliation included) \$5. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

COLOR DIVISION Star Rating Awards

★★★★★

Norman R. Brice, APSA

★★★★

Floyd A. Lewis, APSA

Henry Krull

★★★

Alice Anderson	James H. Archibald
Harry Baltaxe	Joseph C. Chamberlain
George Clemens	M. S. Davis
Rita V. S. Ehret	Frank J. Fernandez
Leonard Gordon	Ted Laatsch
James O. Milmoie	R. George Muzzio
Victor Pagel	Helen C. Parker
Vincent L. Stibler	C. L. Wright
J. L. Zakany	

★★

Michael J. Abandon	Lucie Adams
Bert E. Barnes	Samuel Baum
Pauline S. Bodle	James J. Casler, Jr.
Lafie Foster	Elva H. Hayward
Bertha L. Hill	Jerome Koch
John D. Lampart	William A. Pollock
Elizabeth B. Ransom	Georgia Roper
E. Lorraine Skidmore	J. Douglas Smith
W. G. Webster	

★

Earl D. Beebe	William C. Bennett
Harold E. Berry	John M. Bigelow
Carl D. Brandt	Suzanne Brower
John A. Collis	Al Deane
Alice C. Desmond	Robert G. Dettmar
Melvin Dobski	Bertha Dubra
Frances R. Elspeman	Lucie L. Ford
Harvey Hamilton	Anne M. Hatcher
Nestor E. Henrion	Helen Johnston
Harry S. Jones	Louis Kay
J. Roy McAuliffe	Robert McGhee
R. C. McGuire	William H. Marcussen
William E. Marshall	O. F. Metz
Jack C. Novak	Antonio Ollé V.
John B. Pearson	Robert J. Phillips
Mrs. A. Dorit Rydland	A. Robert Sarge
Harry H. Schlosser	Frank N. Skinner
Frederick A. Stenbuck	Leo A. Stettler
Blair Thaw	Stanley Vlattas
Elvin Warrick	Paul A. Weeks
David H. Williams	Edmund A. Woodle

been honored by the Australian Photo-Review for outstanding service. The A.P.R. Recognition Medal Awards have gone to Fred Bowron, APSA for his fine pioneering work for the Photographic Society of New Zealand and for his work in pictorial photography; and to Irene Cooper, APSA, for her work of the same nature.

Fred, who attended our Baltimore Convention, organized PSNZ and served as President. Irene is the Hon. Representative for PSA in New Zealand and is secretary of PSNZ.

P-J Courses

A directory of schools and colleges offering courses in photo-journalism is available free by writing "DuPont P.J. Directory, 11533 Nemours Bldg., Wilmington 98, Del." Still, motion picture and TV courses are identified, with the name of the instructor.

What, No Women? How Times Have Changed!

Our industrious researcher, Maurice H. Louis, FPSA, has unearthed a gem from one of the first issues of the Journal, that of December, 1936. It was a letter from Pat Liverright, now a famous professional photographer in East Orange, N.J., to the late Byron H. Chatto, Hon. PSA, then Secretary and Treasurer of the Society. In part, the letter ran:

"In June, having finally been educated to the realization that a camera club was a grand place to talk shop, I decided to join one. Accordingly, I got in touch with Mr. Thomas O. Sheckell of the Orange Camera Club and I really was shocked to learn that the camera club had in its constitution and by-laws a clause—NO WOMEN. Mr. Sheckell was courteous, friendly and regretful but still the clause held good—NO WOMEN. The Newark Camera Club was called—NO WOMEN.

"The next day I hid myself to the newspapers with an announcement of the formation of a camera club for both amateur and professional women, the first meeting to take place two weeks later. The papers gave the story a lot of space and at the first meeting in June, I have heard from thirty women in and around Newark and eighteen women attended.

"And so the Women's Camera Club of New Jersey was formed and incorporated and a real need fulfilled."

TD Exhibition

The portion of the PSA Annual Exhibition contributed by the Techniques Division is being separately handled and judged, according to an announcement by Art Hansen, Salon Chairman for TD.

Entries will be of the essay type and the four-print and size limits of the conventional salon do not apply. Closing date is Sept. 15, 1957.

Judges will include Norris Harkness, FPSA, Lloyd E. Varden, FPSA, Norman Lipton, FPSA and Hansen. Entries should be sent to Arthur W. Hansen, P. O. Box 202, Parlin, N. J.

Teach your wife

from p. 35

this would be a good opportunity for a lesson. She had already helped me many times to select wardrobe for the models which would give the contrast desired so that was nothing new to her, but she had never worried too much about the mechanics of taking a picture. Since we were using our boy and an adult male model for the Ansco shots she decided to take advantage of their presence and work up something in a father-son theme. When she found the unfinished boat in our illustration the thought of having the two work together on it presented itself. After finding some sandpaper she experimented with different attitudes and positioning of the models till she hit on the one used.

Since she was working for good

composition and wanted good depth, she set up on a tripod and analyzed the ground glass as she directed the models. I reminded her to use a UV-16 filter which this particular emulsion called for, and since it was obvious that the shadows were too deep on the models' faces I connected a #3 Strobolar for her to fill the shadows. I also explained to her that the guide number normally used inside for this unit was meant to give a full color exposure, but since we were only trying to supplement the sunlight rather than to equal it she should take 50% of the guide number and add that amount to the normal guide number to give her a new "fill-in" guide number. A shutter speed of 1/25th was fast enough for the pose being considered, and her meter reading gave her the proper f:stop to go with this. By dividing the f:stop into the new fill-in guide number she came up with the distance between her subject and the Strobolar which lit up the shadows just enough to get the detail desired. After being sure she was properly focused she gave the models the direction they needed and proceeded to get her picture.

Altha has always been an invaluable help to me, but now that she is taking pictures herself she has more insight into my problems and we work better as a team. You can take it from me, unless you are afraid your wife will end up taking better pictures than you do, you will profit in many ways by taking the time and trouble to work with her in teaching her to use a camera!

South of the border

from p. 9

de la Vega, have been promoted to the newly formed CFM Color Section's Honor Class, for many yrs. exclusive privilege of the B. & W. Section.

Primeros Exhibidores Internacionales Latino Americanos En 1956

Según el Who's Who (Journal de Mayo) Brasil acupó el 1er lugar en B. y N. con 484 aceptaciones, seguido por Argentina, 181; Cuba, 89; y Chile, 73. Individualmente el 1° fué Pedro Calheiros del Brasil, 137 (17° lugar mundial), seguido por Alejandro Wolk de la Argentina, 42. México ocupó fácilmente el 1er lugar en la America Latina en transparencias, con 141 en Color (4° lugar mundial detrás de EE. UU., Canadá e Inglaterra); 37 en Estereo (2° lugar mundial detrás de EE. UU.); y 8 en Naturaleza. Individualmente, J. L. Zakany fué el 1er Latino con 24 en Estereo (14° entre los mejores en Estereo y 1° mundial fuera de EE. UU.); 8 en Naturaleza y 68 en Color (51° mundial); seguido por R. Cacheaux,

APSA, 24; Luis Zarabozo, 19; y y A. Ollé Vilar, 16; todos de México.

Mexico

A. Ollé Vilar, ACFM, ha sido reconocido como exhibidor internacional UNA ESTRELLA, por la Sección de Color de la PSA. Jerome Koch y Sra. de Auburn, Calif., miembros del Placer y Sierra Camera Clubs de Auburn y Sacramento (el Director del Salón Internacional del Mother Lode por 3 años), viajaron por México (ruta de la Costa del Pacífico). Fueron presentados en el Salón Mensual del Club Fotográfico de México de junio y asistieron a la excursión del mes, al Pueblo de Almoloya del Río. 9 miembros de la Sección de Transparencias de Color del CFM, han pasado a la recientemente organizada CATEGORIA DE HONOR, de esa Sección, anteriormente

Obituaries

John A. Norling, FPSA

Jack Norling was a quiet fellow, and you've seen his work on theater screens many times without knowing it. He devised an auto-focus animation stand, an optical printer for making wipes and other trick effects, a professional stereo movie camera which took pictures a frame at a time or continuously. If you saw the stereo movies at the New York World's Fair wherein an automobile assembled itself in 3D, Jack spent six months making that film one frame at a time. He joined PSA in 1946 and belonged to Color, Movie, Stereo and Technical Divisions. He was also a Fellow of the SMPTE and head of Loucks and Norling Studios.

Charles R. Schwartz

Founder of the Delaware Camera Club of Wilmington, he had been a prime mover in the Club's activities until his death. He was a member of the Color Division.

Dr. Chester W. Goggin

Dr. Goggin died of a heart attack suffered while on duty at the Patton State Hospital in California. He was a member of the Pictorial Division as is his widow, Irene.

William J. Spry

A retired banker, Bill Spry was well known in Montreal as a color worker. He was a member of the Montreal CC and of the Color and Pictorial Divisions.

Karl Anderson

Karl Anderson, a member of the Sun Life and Montreal clubs, was killed in a head-on collision in Ontario. His wife died of injuries received in the same accident. He was a PD member.

Frank E. Fuller, APSA

A very active member, with a long record of service as a club and council officer, a Four Star exhibitor, judge, portfolio commentator, teacher and lecturer, Frank Fuller was also a Cornerstone Member of PSA. In 10 years of exhibition he had 573 prints accepted.

privilegio exclusivo de la Sección de Blanco y Negro. Son: L. Zarabozo, M. Ampudia, APSA, Bertil Muntzing, J. L. Zakany, A. Pulido Islas, E. Segarra, Angel de Moya, FPSA, Hon. PSA, A. Ollé Vilar y Carlos de la Vega.

Clubs

from p. 11

store and his darkroom turned into a fruit closet. Without the mental stimulation and encouragement he got from the photographic fellowship, he'd still be copying other men's pictures, and without the gentle guidance of the more experienced boys, he'd still be making contact prints from negatives shot at family picnics!

"It all boils down to Don John's 'No Man Is An Island'. The fellowship of photographers is more important than we realize. When we come right down to it, Bolingbroke Bustop didn't create those salon pictures that won him fame—his camera club did it. Without their encouragement, inspiration and constructive criticism, he'd still be collecting stamps or bird watching. "Anyway, after he got too big for his pants and dropped out of his camera club, he never made another picture worthy of hanging in a privy."

Letters

from p. 4

Dear Sir:

It would seem Mr. Wu is the most harassed photographer...devoting 24 hours a day to salon photography. There are many of us who wish we had 40 or more pictures yearly which are worthy of exhibition. When the point is reached where a hobby becomes a monster of labor, then perhaps the hobby should be abandoned.

H. J. Packer

Arizona

Dear Don:

Francis Wu's idea is fine for those who run an assembly line and want the numbers racket, but how about the little fellow who makes only a few prints a year, the backbone of the salons? Seems this idea might squeeze him out.

Mass.

R.H.C.

Slide mailing

Dear Sir:

Many salons are returning slides in clasp envelopes, an excellent and simple method. However, the other end is sometimes not so well fastened and should be secured with staples or Scotch tape. A friend of mine lost three excellent slides this way. He got the empty envelope with the bottom open.

It would be well to caution salons that the gummed flap does not always hold and should be further sealed as noted.

Name withheld

New Jersey

Invitation to a party

Dear Don:

When a group of PSAers plans a camera tour to the Islands, or joins a regular camera tour, if they would let us know in advance we can often arrange a special

SERVICE AWARDS

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Val Benz

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William Howard Oliver

Ellis G. Rhode

N. P. Thomas

shoot where Island and Mainland PSAers can get acquainted and indulge their hobby together. Aloha

Urban M. Allen

Hawaii

● We've been trying to tell you that PSAers are friendly folk. Write Urban or Fred Itagaki well in advance and you'll be glad you did.

Thanks, PSAers

Dear Sir:

It's been said, "A little taffy here is better than a lot of epitaphy hereafter."

As program chairman of my club a personal request, a telephone call, or a letter has brought nothing but gracious acceptance of my invitations to these wonderful PSAers.

Among those who have helped us have been Irving Lawres, Henry C. Miner, Jr., Helen C. Parker and Ludwig Kramer, acting as judges.

We have had lectures by Richard B. Pomeroy, James E. Doolittle, James Cleary, Helen Manzer, Kramer and Miner. We have also used the Exhibition Slide Sets.

These members have been so helpful, and we know it is just a beginning as we have only scratched the surface in what PSA has to offer. I have found a PSA member is always willing to give of his know-how and experience to help those with less experience. In conclusion, PSAers are the nicest people.

Anne M. Hatcher

New York

Standards booklet

Ever wonder why all film spools fit all makes of cameras? Or why photographic chemicals are uniform in analysis? Or why your sheet film always fits holders and hangers? It wasn't always that way. The American Standards Association has a booklet listing the 267 American Standards and the prices of each. Write ASA, DED-4, 70 East 45 Street, New York 17, N.Y. for a free copy.

STEREO DIVISION

Star Ratings

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Ted Laatsch, APSA

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Glen Thrush

Cinema Clinic

Conducted by George W. Cushman, APSA

Stray Thoughts

At a recent meeting of our local cinema club, I listened to some gems of thought and wisdom given by Ed Garwood in a talk on scenario writing. Some of these were so good I want to share them with you this month. Ed, by the way, is president of his own club in North Holly-

wood, and is also president of the Southern California Association of Amateur Movie Clubs.

"Any film you make to show should be 'Audience Worthy'." How true that is. We all shoot informal stuff of the family, strictly record stuff, and we'd be a lot better off if we left it in the cupboard, except when relatives drop in. The average

audience isn't interested in our family scrapbook. Films should be 'audience worthy' for the audience who doesn't personally know us.

"Amateur filmmakers can do things that can't be done." And we should appreciate it. The professional movie maker not only has a rigid set of traditions to follow and runs to travel in, but he is also limited by a code of ethics which he is supposed to observe. The amateur, not dependent upon a good box office return, can branch out and experiment in many, many different fields. The amateur can, indeed, do things the professional can't do. We should all do more experimenting with the little screen in our living room. It can, indeed, tell many unusual and, as yet, untold stories.

"You can't start off making a silent film and then try to make a sound film out of it." A silent film, as a rule, stays silent, no matter what kind of sound is played along with it. If it is to be a sound film, the sound should be planned from the beginning and made an integral part of the production. Sound added to a silent film is usually just that!

"Use characters your audience does not know." If you go in for scenario filming, remember that your actors must often assume a character much different from their own. The audience, if they know the person playing the role, can think only in terms of that person's real character and personality. Thus, no matter how well you try to build up the screen character, the audience can't visualize any fleeting personality of the moment against one they've known for years.

"Your story should be appealing to others." A story which intrigues us may be difficult to get across on the screen, and even then your audience may not like it as well as you do. If you plan to make a scenario for showing to others, better stick to a good, all-round story which the public is pretty sure to accept quickly and easily.

"Suspense keeps the audience interested." What is suspense, you may ask. It is intense interest, that static state of mind in which one finds one's self while waiting for something to happen. Create a problem, put the hero in a dangerous relationship with that problem, then let him dangle for a while. The audience will remain interested until justice is done.

"Be honest with your audience." We're all guilty of breaking this rule many times. In terms of the scenario or the story, it means that whatever we promise the audience, we must deliver. If we introduce the hero as being strong and brave, he must be just that when the proper time comes for him to break the villain's back. If we use a trick or a gimmick, or pose a question, we must give the true and complete answers to those situations before the film ends. If we don't play fair with the audience, we have given them no picture.

"The amateur's toughest job is breathing 'life' into his characters". Those who have made scenarios and worked with amateur talent, know how true that is. The best way to overcome it is to pick characters who are as much like the character in the story as possible. It is wise, some-

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SALES • SERVICE • RENTALS

times, to change the story a bit to fit the personality playing the part in order to make that part real and convincing. Don't take an amateur of 20 and try to make him a bank president of 55. It would be better to ask the president of your local bank if he would agree to play the part!

"A documentary can be timeless". And perhaps that is the best way to make a documentary. Of course it depends upon the subject. A filmed essay on social life in these United States might be outdated in 10 or 20 years, but the effect of rain on man's ability to raise his food hasn't changed much in centuries, and isn't likely to take on any new pattern in another 1000 years. Time can stand still, or you can make it move awfully fast if you and your camera want it to. Such is the freedom you have.

I think perhaps Ed's best observation—one I would like to frame and hang in every filmer's home—is this: "If you take pictures of pansies, show them to the pansy society, not to the oil workers!" I should imagine that the failure to observe that rule is the cause for more public frowning on amateur movies than any other one thing. How many times I have been invited to some gathering only to have some joker force a film on me of his pet subject, something he is absorbed in but in which I have no interest. What's more, such films are usually quite long, too, and I begin to side in with those who say amateur movies are the bunk.

More than once I have been asked to show movies to some group, and when inquiring as to what they might like in the way of subject matter, I am told, 'oh, anything you have will be fine'. Here is, indeed, a wonderful opportunity to bore those people to tears, and this very situation will often result in just that. It is obvious the program chairman is trying to fill time. He doesn't care what with. A movie will do it fine, he thinks, and of course the fact that his audience might be bored never dawns on him.

Some movie clubs have the mistaken idea that every member should show a film, at least once a year. The fact that that member may not take films that would interest the club never seems to concern them. And many movie makers shoot only their family outings, picnics, the new baby, and so on. Why, I ask you, why should these personal record shots be shown outside the family? Clubs that fill their programs with fare of this kind can expect their attendance and membership to dwindle.

If care were taken to see that any given audience is provided with films only on subjects of specific interest to them, amateur movies as a whole wouldn't get the black eye it sometimes gets, and the oil workers wouldn't throw you out on your ear for showing them your prize shots of the pretty pansies that should, indeed, have been reserved for the horticultural society!

See you in St. Louis!

Convention

from p. 14

your interests, planned so there will be a minimum of interference at all times. You can be sure that even if you can't hear all the programs you want, you

will hear enough to make the trip well worth your while.

Extras

If you have never attended a PSA Convention, you probably won't believe this, but many regulars insist that if you never attend a talk or demonstration, observe a panel in action or go to a clinic, the trip is still worthwhile! How could this be?

Well, let's count up the other things. First there is the salon. This is in several sections. The monochrome pictorial prints and the color prints are hung throughout the Convention. So are nature prints and the essays of the Techniques Division. Pictorial color, nature and stereo slides will be projected at special showings.

The several special meal-meetings will give you a chance to get together with others of your special interests and there may be Division business sessions to discuss problems of general interest. There will be impromptu meetings going on in the Dens at all times.

But probably the greatest return will be in the friends, old and new, you will have a chance to talk to, exchange personal and hobby information, and even make plans for home visits. You'll meet the members of your portfolios and circuits face to face, perhaps for the first time and pick up right where the last note book left off.

You will recognize the big names, from their program appearances or from their badges, and you'll find that every one of them is not big in the stuffed-shirt-big-shot-department, rather he or she is big in the friendship and enjoyment engendered by our mutual hobby. You'll find that they are just as cordial and friendly as the Joes around your own club, and as ready to help with a problem when it lies within their experiences. You won't find a nicer bunch of people anywhere and if you don't make many new friends at a PSA Convention, well, the blame rests on your own silent tongue.

Some of us like to sit quietly on the sidelines and watch the rest go by. If you spot a sitter, slip into the empty chair next to him and introduce yourself. You'll probably find a friend. Try it.

Nominations, Please

The biennial task of selecting DRs is one that requires careful thought and a wide knowledge of PSAers all across the country. Even though the members of the present committee are scattered across the country they still need your assistance in choosing nominees for these important posts.

John Mulder, Chairman, is asking your assistance in finding the best people for the job. It may be an incumbent, or someone who has never held PSA office. It may be

someone you know personally, or only by reputation.

Within the meaning of our by-laws a PSA District is a state. If that state has less than 200 members, one DR is elected. If it has more than 300 it is entitled to two, and so on. Each province of Canada is also a District.

The DR reports to the Zone Director. He serves all members within his District with-out regard to Divisional affiliation. He has information about all PSA activities and services. He may appoint Area Representatives to assist him if his district is a large one. He is a member of the National Council. Article VIII of the By-Laws describes his duties.

As a resident of your District you are in a good position to aid the Nominating Committee with your suggestions. Send them to Mr. Mulder at Building 26, Kodak Park, Rochester 4, N. Y.



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PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn. by the 20th of the month and will normally appear in the next following issue. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind.

SALE—Minox III-S camera with case and chrome chain, good as new. Best offer over \$95. R. T. Elston, Box 27, Warwick, N.Y. 218

SALE—Kalart 3 1/4 x 4 1/4 press camera, f:4.5 Raptor, M&X synch. 9 cut film holders, Kolliflash extension cord and reflector. Very good condition. \$120 FOB Dayton. Harold W. Requarth, 230 Acorn Drive, Dayton 9, Ohio. 218

SALE—4x5 Pacemaker Graphic, 127mm f:4.7 Ektar in Supermatic-X. Solenoid, Kalart RF, 3-cell Graflex with 7" reflector, lens shade, 9 Riteway holders, Graphic 120 rollfilm holder, FPA, Graffarger and stand, 3 cut film tanks, film pack tank, 9 hangers, Albert contact printer. All in A-1 condition \$300 cash. Must sell due to illness. Miss Mildred C. Smith, 410 A St., San Diego 1, Calif. 218

SALE—Vacuum register board (large) and matrix punch in like new cond. 35% off list, delivered. Want: Nooky-Hesum. F. E. (Doc) Westlake, 1326 47th Ave., N., St. Petersburg 4, Fla. 218

WANTED: Starting school March '58. New 4x5 view camera with basic assembly. Budget limited. Sp/3 Ralph E. Hausser, 38th Fin. Dist. Sect., APO 35, New York, N.Y. 218

SALE—Two Cooper-Hewitt stand lamps. 50" tubes, one extra tube. Used but in perfect cond. F. R. Altwater, 9 Wood St., Pittsburgh 22, Penna. 218

SALE—Leica IIIb, black dial. Summaron 35mm, Elmar 50mm, Elmar 90mm (metric calibration) Hektor 135mm, Visoflex housing and bellows, extension tubes, self-timer, cassettes, bag, etc. All in perfect cond. Cost over \$600, will accept \$400. Dr. Ben Glaser, 12 E. Copeland Dr., Orlando, Fla. 218

SALE—Hasselblad Model F-1600, 1:2.8 Ektar 80mm, excellent condition. \$250. Alfred A. DeLardi, 307 Kathmere Rd., Haverton, Pa.

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

WISCONSIN STATE FAIR (M,T) Closes Aug. 8. Exhibited Aug. 17-25 at park in W. Allis. Data: Wisconsin State Fair, State Fair Park, W. Allis, Wis.

L. A. COUNTY FAIR (M,T,S, Nature T) M Closes Aug. 17; others Aug. 24. Exhibited Sep. 13-29 in Fine Arts Bldg. Data: Robert E. Joines, 254 N. Palm Ave., Upland, Calif.

HELSINKI (M) Closes Aug. 19. Exhibited Sep. 27 to Oct. 8 at Exhibition Hall, Stockholm. Data: F. F. Hockman, Meckling, 22 A 23, Helsingfors, Finland.

NANAIMO (M) Closes Aug. 23. Exhibited Aug. 24, 25; Sep. 8-14. Data: Stanley C. Dakin, Vancouver Island Exhibition, 58 Pine St., Nanaimo, B.C., Canada.

AMSTERDAM (M,T) Closes Aug. 26. Exhibited Oct. 5-20 at Gallery of the Painters Assn. Data: Focus Ltd., Wilhelmalaan 16, Haarlem, Netherlands.

PUYALLUP (M) Closes Aug. 31. Exhibited Sep. 14-22 at Western Washington Fair. Data: Geo. L. Kinkade, 103 L St., S.E. Auburn, Washington.

ZARAGOZA (M) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Zaragoza, Spain.

BUDAPEST (M,C,T) Closes Sep. 1. Exhibited Oct. 12 to Nov. 3. Data: Magyar Fotomuveszek Szovetsege, Postafolk 166, Budapest 4, Hungary.

PSA (M,S,C,T, Nature T,SS) Prints close Sept. 10; slides Sept. 3. Print fee \$2.00. Exhibited Oct. 2-5 at convention in Sheraton Jefferson Hotel, St. Louis. Data: Mrs. Ray C. Palmer, Weidman Road, Route 1, Box 382A, Manchester, Mo.

CHILE (M,T) M Closes Sep. 6; T Sep. 9. Exhibited Oct. 1-20. Data: Photo Cine Club de Chile, Huertano 1223, Oficina 14, Santiago, Chile.

GHENT (M) Closes Sep. 8. Exhibited Oct. 27 to Nov. 11. Data: Julien Tack, Nieuwland 37, Ghent, Belgium.

YAKIMA (M) Closes Sep. 10. Fee \$2.00. Exhibited Sep. 25-29 at Cen. Wash. Fair. Data: Yakima Camera Club, P.O. Box 2013, Yakima, Washington.

CAFOILCADE (M,T) Closes Sep. 13. Exhibited Oct. 1-25 in gallery at Gates Library. Data: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

CAPE TOWN (M) Closes Sept. 13. Exhibited Oct. 14 to 19. Data: Cape Town Photographic Society, P.O. Box 2431, Cape Town, South Africa.

FRESNO (M,T) Closes Sept. 14. Exhibited Oct. 4-13 at District Fair. Data: M. G. Smith, 945 San Pablo, Fresno, Calif.

CHICAGO (M) Closes Sept. 14. Fee \$2.00. Exhibited Oct. 6 to Nov. 3 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

PERIGUEUX (M) Closes Sep. 17. Exhibited Oct. 27 to Nov. 18. Data: Cine-Photo Club Perigourdais, 27 rue de Metz, Perigueux, France.

ARGENTINA (M) Closes Sept. 20. Exhibited Nov. 4-16 at Whitcomb Gallery. Data: Foto Club Argentina, Parana 631, Buenos Aires, Argentina.

NITEROI (M,C,T) Closes Sep. 22. No fee. Exhibited Oct. 20 to 31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 118, Niteroi, Est. do Rio, Brazil.

MEMPHIS (M,T) Closes Sep. 24. M fee \$2.00. Exhibited Oct. 13-27 at art gallery. Data: Brooks Art Gallery, Overton Park, Memphis 12, Tenn.

BAHIA BLANCA (M) Closes Sep. 30. No fee. Exhibited during November. Data: Foto Cine Club Bahia Blanca, O'Higgins 69, Casilla Correo 160, Bahia Blanca, Argentina.

HONG KONG (M,T) Closes Oct. 4. Exhibited Dec. 9-14. Data: Mr. Li Fook Hing, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

BIELLA (M,T) Closes Oct. 6. Exhibited Oct. 27 to Nov. 10 at Galleria d'Arte. Data: Cineclub Biella, Sezione Fotografica, Via Vescovado 3, Biella, Italy.

MEXICO (M, T, SS) Closes Oct. 8. M fee \$2.00. Exhibited Nov. 7-28. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D.F., Mexico.

ARIZONA (M,T) Closes Oct. 9. M fee \$1.50. Exhibited Nov. 2-11 at Fair. Data: Photography Dept., Arizona State Fair, 1826 W. McDowell Rd., Phoenix, Arizona.

BORDEAUX (M,C,T) Closes Oct. 10. Exhibited Nov.-Dec. Data: M. Andre Leonard, 17 rue de la Ville-de-Mirmond, Bordeaux, France.

BRISBANE (M,T) Closes Oct. 18. Exhibited Nov. 25-30. Data: T. A. Scruse, 64 Arinya Road, Ashgrove, Brisbane, Australia.

BELO HORIZONTE (M) Closes Oct. 20. Exhibited during December. Data: Foto Clube de Minas Gerais, Rua Guarani 195, Belo Horizonte, Minas Gerais, Brazil.

ORLANDO (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Helm, P.O. Box 7095, Orlando, Fla.

MOCAMBIQUE (M) Closes Oct. 31. Exhibited Dec. 1 to Feb. 23 in four cities. Data: Salsao Internacional de Fotografia de Mocambique, caixas postais 861E327, Lourenco Marques, Portugal.

CUBA (M,T) Closes Nov. 15. M fee \$2.00. Exhibited Dec. 2-31 at club. Data: Club Fotografico de Cuba, O'Reilly No. 366, altos por Compostela, Havana, Cuba.

DES MOINES (M) Closes Nov. 23. Fee \$2.00. Exhibited Dec. 18 to Jan. 12 at Edmondson Art Center. Data: E. G. Flater, YMCA at 4th and Koo Sta., Des Moines, Iowa.

OSHKOSH (M,T) Closes Dec. 31. M fee \$1.50. Exhibited Jan. 7-28. Data: Paine Art Center and Aboretum, P.O. Box 360, Oshkosh, Wisconsin.

NAIROBI (M,S,T) Closes Mar. 22. Exhibited Apr. 7-19. Data: Exhibition Secretary, P.O. Box 292, Nairobi, Kenya, East Africa.

Other Salons

CUYAHOGA COUNTY (M) Closes Aug. 9. Fee \$2.00. Exhibited in Fine Arts Bldg. at Fair in Berea, Ohio. Data: Mary Jane Matheson, 12317 McGowan Ave., Cleveland 11, Ohio.

SAO PAULO (M,C) Closes Aug. 15. Exhibited during October. Data: Foto Cine Clube Bandeirante, Rua Avanhandava 316, Sao Paulo, Brazil.

TRENTO (M) Closes Aug. 20. No fee. Exhibited Sept. 29 to Oct. 13. Data: Societa Albinisti Tridentini, Casella Postale 205, Trento, Italy.

BUCHAREST (M,C) Closes Sep. 5. No fee. Exhibited during October. Data: Mr. Gougen Jarovics, Casuta postala 214, Bucharest, Romania.

SANTO ANDRE (M) Closes Sep. 15. Exhibited during November. Data: Camera Clube de Santo Andre, Rua Bernardino de Campos 19, Santo Andre, Est. de S. Paulo, Brazil.

CHERBOURG (M) Closes Dec. 1. Exhibited Jan. 11-19. Data: M. Henri Erbs, 10 rue du Commerce, Cherbourg (Manche), France.

WARRNAMBOOL (M) Closes Dec. 2. Fee \$1.00 and return postage. Exhibited Jan. 14-25. Data: J. A. Welch, 74 Liebig St., Warrnambool, Victoria, Australia.

Color

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.) Entry fee \$1 unless otherwise specified.

P S A Oct. 2-5, deadline Sept. 3. Forms: Mrs. Ray Palmer, Route 1, Box 382A, Manchester, Missouri.

PITTSBURGH ALL COLOR, Sept. 14-28, deadline Sept. 3. Forms: Tracy C. Wetherby, APSA, 116 Avenue L, Pittsburgh 21, Pa.

COLOR PHOTOGRAPHIC ASSOCIATION OF CANADA, Sept. 21-27, deadline Sept. 6. Forms: Norman W. Devitt, 33 Edgell Hill Road, Toronto 18, Ontario.

SANTIAGO, Oct. 1-20, deadline Sept. 9. Forms: Luis Lopes Williams, Huertano 1223, Of. 14, Santiago, Chile.

STOCKTON-ON-TEES, Oct. 5-21, deadline Sept. 12. Forms: James B. Milnes, 9 Ellen Ave., Stockton-On-Tees, England.

CAFOILCADE, Oct. 10-24, deadline Sept. 13. Forms: Thomas H. Power, 5045 Procter St., Port Arthur, Texas.

FRESNO, Oct. 4-13, deadline Sept. 14. Forms: H. S. Barham, 4125 Ventura Ave., Fresno 2, California.

LUXEMBOURG, Oct. 8-21, deadline Sept. 16. Forms: Rene Jentgen, 50 Rue Felix de Blochausen, Luxembourg, Grand-Duchy.

SANTIAGO DE CUBA, Sept. 30-Oct. 25, deadline Sept. 16. Forms: Dr. Pedro Y. Grianon, Apartado 273, Santiago De Cuba, Oriente, Cuba.

MAGIC EMPIRE, Oct. 14-26, deadline Sept. 20. Forms: Mrs. Frances R. Elsperson, 706 S. Cheyenne, Tulsa, Oklahoma.

PHOTOGRAPHIC SOCIETY OF NEW YORK, Oct. 7-11, deadline Sept. 21. Forms: Chuck N. Fong, 44 Mulberry St., New York 13, N. Y.

MEMPHIS, Oct. 13-27, deadline Sept. 24. Forms: Dr. Carol C. Turner, FPSA, Raleigh-LaGrange Road, Memphis, Tennessee.

BIELLA, Oct. 27-Nov. 4, deadline Oct. 6. Forms: Cineclub Biella, Via Vescovado 3, Biella, Italy.

CHICAGO, Oct. 26-Nov. 3, deadline Oct. 15. Forms: George M. Wood, 31 Ash Street, Carpentersville, Illinois.

ARIZONA, Nov. 2-11, deadline Oct. 9. Forms: Photog. Dept., Arizona State Fair, 1826 W. McDowell Road, Phoenix, Arizona.

HALIFAX, Oct. 29-Nov. 5, deadline Oct. 15. Forms: Wm. Wood, Nova Scotia Museum of Science, Halifax, N. S.

SHOREWOOD, Nov. 15-30, deadline Oct. 19. Forms: John S. Hall, 1936 North 72nd St., Wauwatosa 13, Wisconsin.

MEXICO, Nov. 7-28, deadline Oct. 19. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

EVANSVILLE, Nov. 17-25, deadline Nov. 4. Forms: Dorothy Lakemeyer, 825 Line St., Evansville, Indiana.

P P A, Nov. 22, deadline Nov. 6. Forms: Mrs. Min Sapir, 1240 Woodycrest Ave., Bronx 32, N. Y.

WESTCHESTER, Nov. 30-Dec. 28, deadline Nov. 25. Forms: Ludwig Kramer, APSA, Cottage School, Pleasantville, New York.

CUBA, Dec. 5-19, deadline Nov. 15. Forms: Club Fotografico de Cuba, O'Reilly 366, Altos, Havana, Cuba.

EL CAMINO, Jan. 24-Feb. 1, deadline Jan. 3. Forms: Maurice Lank, 10829 Westminster Ave., Los Angeles 34, California.

TORONTO, March 11-13, deadline Feb. 10. Forms: J. R. Gray, 118 Hillsdale Ave., West, Toronto 7, Ontario, Canada.

NEW YORK, March 28-April 11, deadline March 7. Forms: Ethel Welti, 23-76 76th St., North Bergen, New Jersey.

KENYA, April 7-19, deadline March 22. Forms: J. H. Beers, P. O. Box 30043, Nairobi, Kenya, East Africa.

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

POMONA, Sep. 13-29, deadline Aug. 24. Forms: R. E. Joines, 254 N. Palm Ave., Upland, Calif.

PSA, Oct. 2-5, deadlines Sep. 3 (slides) Sep. 10 (prints). Forms: Mrs. Ray Palmer, Weidman Rd., Rt. 1, Box 382A, Manchester, Mo.

CPAC, Sep. 20-27, deadline Sep. 6. Forms: N. E. Devitt, 33 Edgell Hill Dr., Toronto 18, Ont. Canada.

HALIFAX, Oct. 29-Nov. 5, deadline Oct. 15. Forms: Wm. Wood, Nova Scotia Science Museum, Halifax, N. S., Canada.

CHICAGO, Feb. 1-23, deadline Jan. 11. Forms: Louis Braun, 166 W. Washington, Chicago 2, Ill.

Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

PSA closes Sept. 3, 4 slides \$1. Forms: Mrs. Ray Palmer, Weidman Road, Rt. 1, Box 382A, Manchester, Mo.

9th PITTSBURGH closes Sept. 3, 4 slides \$1. Forms: T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

CPAC (Toronto), September 6, 1957 closing, 4 slides \$1. Forms: Norman W. Devitt, 33 Edgell Hill Road, Toronto 18, Canada.

STOCKTON-ON-TEES, September 12, 1957 closing, 4 slides \$1. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

MEXICO, October 19, 1957 closing. 4 slides \$1. Forms: Club Fotográfico de Mexico, San Juan Letram 80, Mexico, D. F.

SHOREWOOD, closes Oct. 19, 4 slides \$1. Forms: John S. Hall, 1936 N. 72nd Street, Wauwatosa 13, Wisconsin.

LIGHTHOUSE closes Nov. 16, 4 slides \$1. Forms: Fred T. Wiggins, Jr., 438 Meacham Avenue, Park Ridge, Illinois.

PSA Competitions

P-J CONTEST #4: Sequence of 3 to 6 color slides on travel plus captions. Deadline Sept. 20. Chmn.: Leslie H. Butts, 505 Liberty Bank Bldg., Oklahoma City, Okla.

P-J CONTEST #5: Two-page spread, 8 1/2 x 11, face to face, black and white plus captions pasted in or drawn to resemble Life or Look Magazine spread. Chmn.: Vincent L. Stibler, 410 52nd St., Brooklyn 10, N. Y. Deadline Nov. 20, 1957.

NATURE PRINT COMPETITION FOR INDIVIDUALS—4 prints, 5x7 to 16x20, mounted or unmounted. Any nature subject except previously accepted prints in previous competitions or International Nature shows. Send prints to Gil Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich. Closes Oct. 15, 1957.

NATURE SLIDE COMPETITION FOR INDIVIDUALS—4 slides 2" or 2 1/4". Two classes. Data: Dr. B. J. Kastom, 410 Blake Rd., New Britain, Conn. First contest closes Jan. 15, entries to Mrs. Philip J. Webster, 2 Hillcrest Ct., Berkeley 5, Calif.

CD PORTRAIT COMPETITION—Two classes formal and informal; two sizes: 2" or 2 3/4"; limit 4 slides either size. Data and entry form: John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn. Closes: Nov. 1.

Contests

11TH ANNUAL BROOKFIELD ZOO CONTEST—For prints and slides of scenes taken in zoos anywhere. Prizes doubled if taken at Brookfield Zoo. Prints 8x10 or larger on 16x20 mounts, overseas prints unmounted. Slides from 2x2 to 3 1/4 x 4 1/4. Entry forms from Chicago Zoological Park, Brookfield, Illinois. Prizes in each class: 1st—\$50; 2nd—\$25; 3rd—\$10; 20 H.M.—\$5 each. Closing date Sept. 15, 1957. Exhibit at Zoo during October.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Whom To Write

New members, and quite a few old ones too, are often confused by the PSA system, even if it seems quite simple to the initiate.

Several years ago we started the PSA Services Directory which always runs on the last page. The purpose of this Directory is to supplement the Division Service Bulletins which explain the many services offered, by providing the name and address of the person you write for information. Since the Bulletins are issued on an annual basis there can be many changes of personnel before the next one comes out (they average about five a month) and your query would be delayed by forwarding.

Topping the Services Page are the names of a few who render PSA-wide services, including those which do not operate on Div-

ision lines. For example: if you want information about the Camera Club Bulletin Contest, which is an annual affair, you write the Chairman of the Camera Club Committee, Fred Fix. He will either answer direct or forward your letter to the person in active charge of the contest. If you write Headquarters or the Journal about this subject, we must forward it to him, so you lose mail time and your answer is delayed.

Change of address

The next segment is headed PSA Publications. Did you realize there are so many of them? But please note the small type at the top. "All inquiries about circulation should be addressed to Headquarters". If you are not familiar with publishing argot, "circulation" means distribution, mailing, changes of address and so on, everything but editing, printing. But in PSA there is this difference, only one change of address notice is needed, the one to Headquarters. All PSA addressing is done from one set of stencils. Your annual bill for dues, letters to the membership, Division Bulletins, the Membership Directory, the Journal, all these are addressed at Headquarters no matter where they may be mailed. So one change of address notice sent to Headquarters in Philadelphia sets all your PSA records straight. If sent to Orange, Conn., where the Journal is printed, they are forwarded to the editorial office in Stamford, from where they are sent to Headquarters in Philly, with consequent delays along the line.

The PSA Publications are listed under Services in case you want to write to the Editor only.

Club problems

There is a problem in club memberships. It doesn't exist where the club has a PSA representative appointed, because he is always a PSA member and doesn't need the duplicate copies of publications. But in other clubs where the president or the secretary gets the mail, they frequently look on the Journal as their own and the members never see it. Comes the *revolushun* and this may change! The editor of the club paper may never learn of the bulletin contest because the prexy doesn't show him the CC Bulletin with the news of it. The program director may never learn of new Recorded Lectures or a National Lecture tour because he sees neither Journal nor CC Bulletin.

We'll assume that you are a prexy or a secretary. Are you guilty of this misdemeanor? Aren't you ashamed of yourself? Think of all the good things your club is being deprived of. And do something about it. Now.

If you are a PSA member and your club officers are guilty of these heinous crimes, start your own revolution and get appointed PSA Club Rep for daring to interfere.

Who is eligible?

But, back to page 56. All those Division Services are available to members of the several Divisions. If you spot a service you would like, an activity which looks good to you and don't belong to the Division, you can rectify that by sending one buck to

Headquarters for Division membership and then you can enjoy all the Division services offered to individuals. Your club can do the same things to become eligible for the Division's club activities. It is all that simple.

And if you want to be sure of what you will be getting before you let go of the dollar, write to the person listed whose job is to tell you just that.

Of one thing you can be sure, you'll get more return for your buck than for any dollar you ever spent.

Complaints

Now let's look at the other side of the coin. You write and nothing happens. It is not a rare occurrence. Each person on the list has a regular job by which he earns his living. His job sometimes takes him out of town. He is subject to ills of the flesh. He sometimes gets a vacation. And in very rare instances he falls down on the job. So what can you do?

If you have waited a reasonable time and had no reply (and reasonable doesn't mean three days!), if it is a Division activity, write to the Division Chairman. His name and address is in the roster of officers on page 4 of each Journal, or on the cover of your Directory. If it is a PSA activity, write the Executive Secretary at Headquarters. He will forward it to the proper Vice-President in charge of that activity. In any case the top man will know the situation if it is work, illness or vacation. If it is a case of falling down on the job he wants to know it so he can replace the offender. In any case, if he has had no prior complaints about lack of service he will follow up and find out and advise you.

The major point is this, if you don't know whom to ask, ask someone in PSA who is in a position to steer you. Somewhere near you is either an Area Representative or a District Rep. He has a file of information about PSA activities and personnel. You will find these people listed in the front of your Directory. An inquiry to the one nearest you may get you the answer quickly, but at least he will know where to go for the answer if he does not have it. He has the listings for all the Divisions and all the PSA activities. His job is to help you get the most out of PSA.

Salons

The Journal receives many salon notices. Even news releases about upcoming salons. The Journal can't print a single one of them! PSA, a number of years ago, set up certain standards for salon operation. If a salon meets these minimum standards it is approved and acceptance rate listing in Who's Who. The approval authority has been vested in the Divisions. Only the listings supplied to the Journal by the several Division authorities can be listed. The name of each person to whom advance information should be sent is listed on the Salon Page.

Change of Address

Be sure to notify Headquarters of any change of address, in advance if possible. It takes about 30 days to effect a change and your Journal may be lost.

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
National Lectures—Maurice H. Louis, FPSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
Travel—Tom Firth, APSA, Trappe, Md.
Travel Aides—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.
International Exchange Exhibits—East: Fred Reuter, 18 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putman Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)
Editors:
PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.
Color Division Bulletin—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfro, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.
P.J. Bulletin—Dick Harris, Box 110, Missoula, Mont.
Pictorial Division Bulletin—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.
Stereogram—Anthony Brugulere, 87 Quinn Rd., Rochester 23, N. Y.
PS&T—Ira B. Current, APSA, 26 Woodland Ave., Binghamton, N. Y.
Camera Club Bulletin—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Color Division

All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Hospital Project—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.
Slide Circuits—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 1).
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Instruction Slide Sets—Albert Widder, 77-14 113th St., Forest Hills, N. Y.
Color Print Competition—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.
Hand Colored Print Circuit—James Archibald, Yerkes, Pa.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hope L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.
Travel Slide and Story Competition—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.

Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
Judging Service—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets
Slide Set Directory—Dr. S. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.
International Slide Set Exchange—Frank B. Bayless, 120 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Ray J. Smith, P. O. Box 337, La Mesa, Calif.
National Club Slide Competition—Smith MacMullin, 5540 Garth Ave., Los Angeles 36, Calif.
Color Print Set—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.

Pictorial Chicago Project—Miss June Nelson, APSA, 3555 Sheridan Road, Chicago 40, Illinois.

Motion Picture Division

Annual Film Competition—Charles J. Ross, 323 W. 6th St., Los Angeles 14, Calif.
Book and Film Library—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.
Club Film-Program Exchange Service—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.
Film Analysis and Judging Service—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.
Music Service—Miss Helen Welsh, 23 Forest Ave., Lynbrook, L. I., N. Y.
Technical Information—Larry Sherwood, 1105 Truman Rd., Kansas City 6, Mo.
Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets—Ludwig Kramer, APSA, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelville, Ohio.
Print Sets—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N.Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Hospital Project—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Dr. B. J. Easton, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Alford W. Cooper, P.O. Box 579, Worland, Wyo.
Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona.
Technical Information Service—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—George W. Robinson, P. O. Box 10, Merced, California.

Clubs

Veterans Hospital Slide-Getter Sets—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.
National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Ankersen, 148-26 29th Ave., Flushing 54, N. Y.
Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Sieger, 200 Braunard Rd., Pearl River, N. Y.
International Portfolios—William M. Rowland, 2129 - 24th St., Bakersfield, Calif.
Star Exhibitor Portfolios—Dr. Robert M. Cochran, 432 Aquila Ct., Omaha 2, Neb.
Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.
Portfolio Club—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.
Portfolio Medal Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinkley Lake, Rt. 2, Brunswick, Ohio.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.
Award of Merit (Star Ratings)—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 1¢ stamp)—Mrs. Lillian A. Ettinger, 1330 Birchwood Ave., Chicago 26, Ill.
PD Membership—East: J. M. Endres, FPSA, 1235 Circle Drive, Tallahassee, Fla. West: Mrs. Elia T. McMenemy, 1366 E. Mountain Drive, Santa Barbara, Calif.
Photo Maxims—Hope Sanders, 322 W. 71 St., New York 23, N. Y.

Contests of the Stars—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

Clubs

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N.Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: Bosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. Northwest: Al Deane, 5022—50th Ave., S.W., Seattle 16, Wash.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.
Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.
International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.
Portfolio of Portfolios—Gretchen M. Wippert, 12237 E. Kerrwood St., El Monte, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorenson, APSA, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Ersa C. Poling, 65 Strong St., Rochester 21, N. Y.
Slide Circuits—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.
Slides for Veterans—George Towers, 14635 Rogers, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.
Traveling Salon—Ted Lastach, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.
Star Ratings—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.
SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Clubs

Club Services—Roland Jenkins, 409 Grand Ave., Englewood, N. J.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

Techniques Division

Most of the services provided by the Techniques Division for the average member are hidden.
Photographic Information—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Engliert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitors is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.
Pictorial—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.
Pictorial—North American Salons, Philip Solomon, 52 Lexington Road, W. Hartford 7, Connecticut;
Overseas Salons, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.
Stereo—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.
Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.
Pictorial—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

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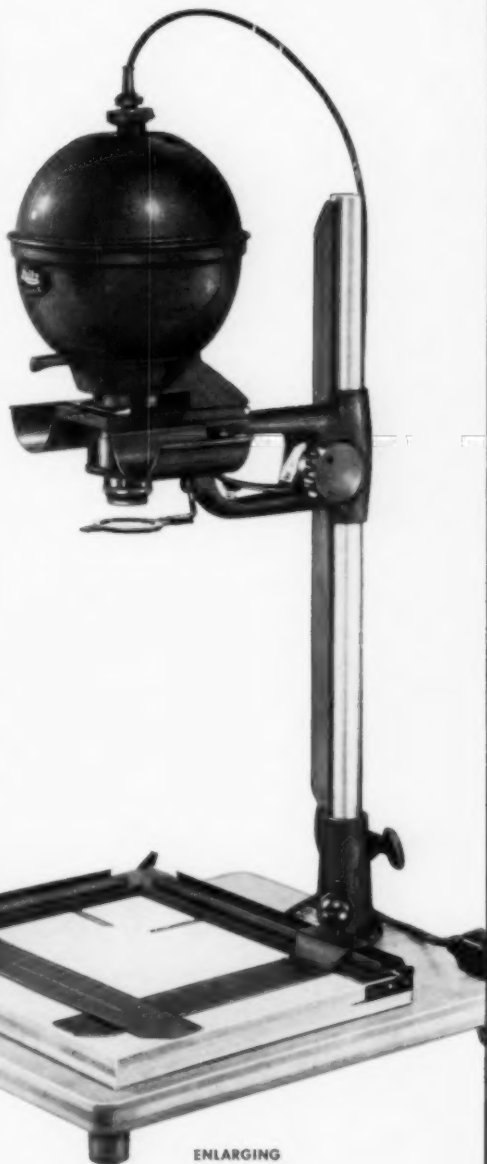
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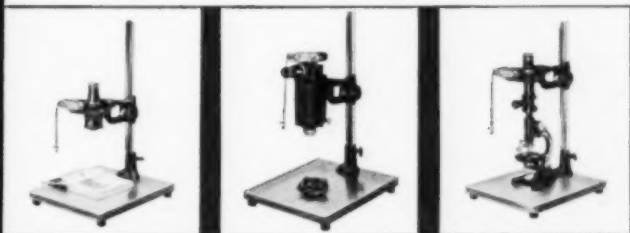
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3 MACROPHOTOGRAPHY: LEICA with VISOFLEX and BELLOWS FOCUSING DEVICE.

4 PHOTOMICROGRAPHY: LEICA with FOCASLIDE, micro-accessories and microscope.



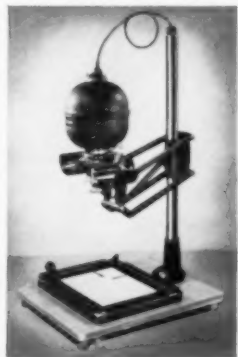
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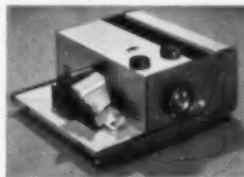
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